

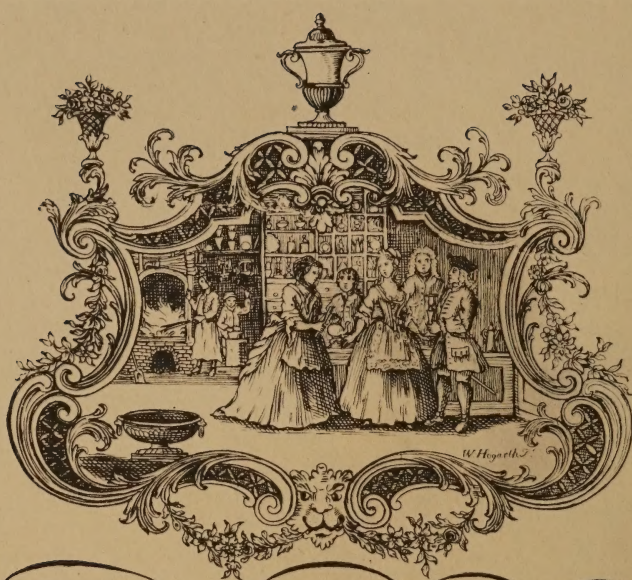
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LONDON
TRADESMEN'S CARDS
OF THE XVIII CENTURY



AT the Sign of the *Fish*, in the Lower End of *Black-Horse-Alley*, at the Steps near *Fleet-Bridge*; Liveth *William Browne*, who Maketh all Sorts of Fishing-Rods, Artificial Flyes, and Selleth *Kerbie's Hooks*, the *Indian-Weed*, commonly called *Grass-Worms*; Gentles, and all other Sorts of Fishing-Tackle.



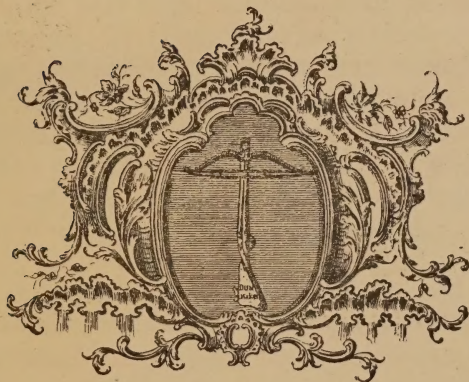
Peter De la Fontaine GOLDSMITH
At the Golden Cup in Litchfield Street
SOHO. Makes, & Sells all Sorts of Gold & Silver
Plate. Swords. Rings Jewells &c, at y^e lowest prices

LONDON
TRADESMEN'S CARDS
OF THE XVIII CENTURY

AN ACCOUNT OF THEIR ORIGIN AND USE

BY

AMBROSE HEAL



NEW YORK
CHARLES SCRIBNER'S SONS

1925

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PREFACE

It is perhaps remarkable that no book has hitherto been published dealing with Tradesmen's Cards. That they appeal to collectors is evidenced by the attention paid to examples which happen to come up for sale in the Auction Rooms; and that they have interest and charm for those with antiquarian tastes—or, indeed, any æsthetic tastes at all—is apparent when a portfolio of them is shown.

Not only has no book ever been published on the subject, but references in archæological journals and collectors' magazines are of the scantiest nature and hard to track. The would-be student of these engravings has little or no information to help him when gauging the possibilities that a collection of this nature might afford.

It is with the intention, therefore, of making known the interests that are to be found in these Cards, and the hope that some information on the origins and uses of them may be useful, that this book has been compiled. To those who are already collectors, many of wider knowledge and more experience than mine, I cannot hope to bring much of interest. From these who know how wide the range of the subject is, I hope I may claim indulgence for any omissions in my selection of examples. To represent adequately all the varieties of types and the immense number of trades within the compass of a single volume is well-nigh impossible.

To the courteous officials of the Print Room and Library at the British Museum and the Victoria and Albert Museum I owe much help, and I gladly acknowledge all the ready assistance I have received from the Librarians of the Guildhall, the Bishopsgate Institute, and many other London libraries.

The kindness of the Countess of Mayo has allowed me frequent access to the collections of the late Hon. Gerald Ponsonby; and many others, notably Lord Winterton, Dr. Philip Norman, Mr. Paul de Castro, Mr. E. Beresford Chancellor, Mr. John Charrington, Mr. D. Citroen, Mr. Arthur Hill, and Mr. Howard Levis, have given me valuable information.

The notes on Heraldry and Costume are the work of E. F. D. H., whose erudition on these and most other subjects connected with the work has been continually under contribution.

The instigator of the book was Mr. A. J. A. Symons, Director of the First Edition Club, to whose relentless insistence its appearance is largely due; to him, also, I owe grateful acknowledgements for reading the proofs. It is, however, mainly the enthusiastic collaboration of Messrs. Batsford and the nucleus collection of plates got together some years before the war by the late Mr. Herbert Batsford and Mr. Percy J. Smith that have made the publication of the book in its present ample form at all possible.

Beaconsfield, April, 1925.

A. H.

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Jeane Tempell. Chimbley:
: Sweepers at the Signe of the woman :
: Chimbley Sweper in Nutners street
near the watch house in Holborn

CHAPTER I

THE PURPOSES AND INTERESTS OF TRADESMEN'S CARDS

TRADESMEN'S CARDS—or the shorter form, 'Trade Cards'—is the term in most general use for the engravings which form the subject of this monograph. It is not altogether a satisfactory term, and when applied to the early examples it is an inaccurate one, for these were not confined to the use of tradesmen, nor were they of pasteboard.

It is, however, better than the alternatives, 'Tradesmen's Bills' or 'Shopkeepers' Bills,' although the latter was the one used by the eighteenth-century tradesman himself, for we find the printers who supplied them called themselves 'Engravers of Shopkeepers' Bills.' It has not seemed expedient to revive this form, for they were used not solely by shopkeepers and for other purposes than for accounts. Nor does 'Tradesmen's Bills' commend itself. Strictly, the word 'bill' has the sense of a placard or advertisement, but more generally bears less pleasant associations which might deter the collector.

'Tradesmen's Cards,' therefore, best meets the case, despite the fact that they were not cards, but sheets of paper ranging up to folio size. This is the term, moreover, sanctioned and now invariably used by those erudite gentlemen who compile the Book Sales catalogues and whose profound knowledge is at once the admiration and despair of those who indulge in this insidious and delectable form of reading. The tradesman's card with which we are familiar to-day is actually a card, and it is the impoverished descendant of the noble and distinguished-looking sheets which were in common use up till a hundred years ago. The reinforced variety on pasteboard was not generally adopted until the Victorian era, though I have seen one or two examples as early as 1780.

The exact purpose of the Trade Card is not generally agreed upon. Some say that it was primarily as an account, and that it was frequently used for this purpose cannot be denied, for in many of the examples here shown the back of the Bill has been utilized in this way, and in many other instances, where space has permitted, the front of it has been so used also. That this was not its principal function I think is fairly conclusively shown by the fact that we find Tradesmen using the ordinary invoice heading for their accounts, and at the same

time using the more ornate form of Trade Card for announcement purposes. Or, alternatively, one side will take the more elaborate form of the Trade Card, announcing a name and address, and setting forth a list of wares, while on the back of this will be a less decorative billheading starting off with the words 'Bought of' and with ample space provided for the items of the account. Of these double-faced forms the one shown on Plate No. XLI. of Matthew Pearson, Haberdasher at the *Royal Point* in Tavistock Street, Covent Garden, is a good example. The illustration shows the more decorative and informing side, but on the back of this is a condensed billhead with an account made out in the name of Mrs. Garrick for lengths of dress material—'Shaneal' (Chenille), 'Taffety,' 'White Sattin,' and so forth. This account is dated 1774, two years previous to David Garrick's last appearance on the stage.

As I have mentioned, there are numerous examples where the Trade Bill has been used for short accounts or for giving memoranda of prices, but when these occur on the face, it is only where the blank space provides an opportunity. At other times the back of the Bill is used for this purpose. More usually, and in all the best examples, the engraving giving the Trader's name, his sign and his address, and the setting forth of the list of his wares occupies the whole of the face of the Bill, except for the well-proportioned margins which are an integral part of the design of all carefully planned pages. This announcement, then, of his shop is the first and principal use of the Tradesman's Card, and much skill has gone to the making of it.

Numerous as the examples are which have been used for the purpose of accounts, by far the majority found in public and private collections have no writing on them at all, and in selecting examples for this book I have, whenever possible, given only those Cards which are not defaced by accounts. Where accounts occur on the backs of specimens I have not necessarily rejected them, for the accounts are often extremely interesting in themselves, giving the descriptions and the prices of goods, and fixing the dates when these forms were actually used.

It is not always easy to assign accurate dates to Tradesmen's Cards, for although they bear indications of their period, the same form lingered on for many years. The name of a firm does not necessarily change on the death of its proprietor, nor the Sovereign's head on the Sign at the death of the reigning monarch. Queen Anne,

though dead, still persisted on Trade Cards of the reign of George the Third. I have in my collection one delightful example of the undaunted spirit long endeared to us by 'The Vicar of Bray.' This particular specimen emanated from a well-known firm of Blacking Manufacturers whose name is a household word and whose admirable product is happily still with us. The legend on this egregiously economical Billhead runs thus:

'SO AND SO, SO AND SO AND CO.

BLACKING MANUFACTURERS TO

MAJESTY'

No turn in the affairs of state found this astute manufacturer of boot polish unprovided for—he just filled in the accommodating blank, 'His' or 'Her' as the case demanded, and went on gaily making blacking.

Sometimes the Cards were called 'Shop-bills or Message-cards,' but of their use as communications I have found no actual examples—merely contemporary references to the term.

I have gone into this question of the right or primary use of the Tradesman's Card rather fully, as it is apt to be misconceived, and the distinction between the Trade Card and the Billhead is not always easy to draw, but at least we may be sure that, however ornate and elaborate the form may be, if it contains the words 'Bought of . . . ' then we may know that it is a Billhead and no true Trade Card.

So far, then, I have tried to define the term Trade Card, to justify the use of that term in preference to other names for it, and to describe its uses. I propose now to put forward some reasons why the Trade Card has an interest for any of us, and what is its particular interest for the collector.

I fully realize that the Tradesman's Card is an advertisement. I have tried to show that its primary use is that of an advertisement. I make no higher claim for it than that, though I realize that the uses of advertisement are not sweet to all. Many of these uses and methods—one need not particularize further—are distasteful in the extreme. But the old time tradesman's card is a straightforward announcement of his wares: it tells you where they are to be found, it gives his name, the sign of his shop, or his number in the street. It does this without palaver, without unseemly parade, and without pretence that it is either a sermon or a novelette. It does it in a seemly way, often in a very decorative and interesting way. It avoids those errors against

good taste into which some of our modern advertisers are so easily beguiled. The lettering in the early examples is almost uniformly of a high standard of achievement; the design, or, as advertising men say, 'the layout,' is dignified and well spaced, the ornament well drawn and the copper-plate engraving is highly accomplished.

To anyone with a liking for old things the Trade Card must make an irresistible appeal. It is so convincingly of its own time. There is no affectation of the pseudo-antique, nor does it attempt to be cleverly up to date. It is the plain statement of the shopkeeper or merchant to his customer. It has the quaintness of its period, the characteristic phrasing, the picturesque quality of the old world wares, described by fine resonant names: Grograms, Padusoys, Callimancoes, Lutestrings, Prunellas and the like, long since fallen into disuse, but everyday words of their time.

The old Signs that hung over the shop doors and are reproduced on the Traders' Cards are of great antiquity and interest. The names of the old streets, many of which have long since been swept away, such as 'Knave's Acre,' 'Rosemary Lane,' 'Wendegaynlane,' take one's imagination quite apart from their historical or topographical connections.

In those cases where an account is made out on the back there is the interest of comparing the prices of those days with our own.

To come across an item like

'15½ yds Blue and White Clouded and Flower'd Lustre
at 7/- a yard.'

or one that appears in another of Mrs. Garrick's bills rendered by Jeremiah Hawkes, Mercer at *The Wheatsheaf* in Tavistock Street, which reads

'18 yds Pompadour strip'd and figured Sattin at 6/- a yard.'

is to be brought face to face with something which combines the quality of a romance and the excitement of a bargain sale.

Apart from the archæological interests mentioned, Tradesmen's Cards provide various records. The earlier examples, comprising the Sign of the house or a City Company, have distinct heraldic value. The later ones, wherein street scenes are frequently met with, illustrate architecture and costume. To the student of commerce they are first-hand evidence of markets and prices, to the artist they have a quality and a technique which is worth consideration.

The collecting of these little engravings has a peculiar fascination. It leads along one of those pleasant, sequestered bypaths of that curiously detached country known only to collectors. One of its chief attractions is that it is so little frequented. To the man who likes to regard his collection as an investment, this form of collecting affords no opportunities—a display of his portfolios will fail to create any great impression on the bulk of his acquaintances. There are no highly sensational finds such as provide meat and drink to the collector of early editions—no First Folio in the ‘Tuppenny Box.’ To those who can deny themselves these fierce delights, to those who can afford to spend a little money and a good deal of patience on the pursuit—to the humble but keen collector—the Trade Card presents advantages which the better known branches of the collectors’ art do not enjoy.

There are, of course, the disadvantages of this quality of modesty. The object of your search can elude you in a tantalizing way. Frequently you go into what looks like a promising little print shop, and the proprietor will not have heard of such a thing as a Trade Card. He regards you with polite tolerance mingled with suspicion. He wishes to give you the impression that he is more familiar with the term Art than that of Trade. The name does not command his respect. He allows you to leave his shop with little show of regret at your short stay. At the larger and better known print dealers you will find little enthusiasm for so humble a commodity, except in a few of the more discriminating shops. I find the simplest way is to carry a few specimens in my pocket in order to save explanations.

Nor will the salerooms prove more productive. You will search the fascinating catalogues of those haunts of wealthy collectors in Bond Street or Leicester Square for months on end without lighting on a single lot. Now and again, it is true, private collections will come under the hammer, all beautifully mounted on thick cards and carefully tabulated under the headings of various trades, or according to their topographical interests, but these are rare and wonderful days.

To the collector who is of the aristocracy, he who buys Early Manuscripts, Incunabula, Ming China, Enamels, Ivories, Italian Primitives, Waterford Glass and the like, to him come post haste the sumptuously illustrated catalogues, and at his stupendous bidding the voices of the crowd at Christie’s sink to a respectful hush.

Not so, but far otherwise, is the way of the Trade Card Collector. His quiet path lies alongside that of the diligent seeker after the lesser known antiquities. He is the man, for example, who patiently puts together print by print, cutting by cutting, the history of some small lovable village now engulfed in Greater Suburbdom. Or he, again, it is, who confines his passion to the less sought after *rariora*, such as Fire Insurance plates, the old brasses from horse trappings, the small wares turned in wood, 'coloured juveniles,' or perhaps in lighter moments—valentines.

For the likes of him are the little shops in the by-streets, or in the small country town. A sharp eye and an indefatigable spirit of the chase are needed by the picker-up of these less considered trifles. With these, and on his own chosen ground, he can hold his own with the rich man, nor are the snares of the unprincipled dealer laid for such quiet folk. His modest way is untroubled by the wiles of the professional faker or the ingenious 'restorer.' It is worth nobody's while to produce elaborate fakes of such simple things. True there are a few reprints of cards which have been engraved by, or attributed to, Hogarth (see p. 63), but these are aimed at another and more wealthy class of amateur, and will not often beguile the true collector of Trade Cards, whose concern is not primarily with celebrated artists and such like, but with the old shopkeeper and his quaint wares, or his old street.

Indeed, it is just because people have failed to set store by these modest sheets, it is precisely because they were such common affairs of everyday life, that they have not been preserved. Old boxes of bills, put aside perhaps for generations and forgotten a hundred years ago, now and again come to light; in the pattern-books of dead and gone engravers, in old scrap-books and other odd hiding places unsuspected stores of Trade Cards may be hidden.

It is curiously aloof and detached, this by-way of collecting. It is not bound up with any notabilities in history or literature or the stage. Even the most proficient Trade Card engravers, such as Bickham, Cole, Fourdrinier, and Wilkes are known only to the few. In this respect it is unlike the somewhat similar, but much more popular quest of the Bookplate collector or that of those rarer birds, the collectors of Invitation Tickets, Tickets for Theatrical Benefits, Pleasure Gardens and Fêtes, and those for Lotteries or for Funerals; though to this group our collector of Trade Bills is most nearly akin.

In all this it may be said that I have only put forward a very negative claim for the interest of my subject, yet within its limits it has a very definite call on the consideration of those who have a concern for the Customs and Fashions of the past two hundred years. As records of the old streets, the signs of the old traders, and the descriptions of their wares, these Cards give the closest indications. Some, too, as I said, afford intimate glimpses of the architecture and costume of their times.

For their æsthetic qualities, those of the eighteenth century are far in advance of our equivalents of to-day. The lettering is invariably well drawn and well spaced, and the designing of the devices, if sometimes crude, is always direct and interesting. They reflect the art of the engraver through two centuries.

Though essentially a humble instrument of either advertisement or invoice—or both—the Tradesman's Card is a source of wide archæological interest. It is just because of its common workaday purpose that its value as a record is so true, and this it is that gives it a touch of vitality that many volumes of historical research do not possess.

There is about these old prints an attractive something which many an old shop has: a delightful air of quaintness that is irresistible. They carry with them the prosaic, uneventful day-to-day history of their trade, the changes in Fashion—themselves the reflection of the influences of a wider world—the development or decay of an industry. In their way they have a touch of romance. Not, perhaps, the Romance of Commerce as we have it described to us in our own, and more particularly in American magazines, but the plain tale of the shop-keeper, proud enough of his trade and his distinctive device to have his advertisement sheets well designed, beautifully lettered and finely engraved.



CHAPTER II

HISTORY AND DEVELOPMENT

JUDGING from the scarcity of examples which can be definitely assigned to the seventeenth century, we may assume that the Tradesman's Card had hardly come into general use before the beginning of the eighteenth century. Specimens dating from 1700 to 1720 are also exceedingly rare, and a careful search through many collections has failed to produce more than a few score which can be definitely so dated. Others might be assumed, judging from their general character, to be as early, but where evidence as to date has not been traceable I have preferred to omit definite mention. It may be premised of these very early cards that many of them are either those we should now class as belonging to the professions or to those trades which, generally speaking, served the more educated classes: Arms-painters, Auctioneers, Booksellers, Makers of Scientific Instruments, Moneylenders, Opticians, Surgeons, and Writing Masters are those mostly met with. At that time the printed word was still little understood by the common folk, and this naturally restricted the use of the Trade Card to a limited circle.

That which is believed to be the earliest English Trade Card known is in the form of a plain type-printed sheet, and runs as follows:

Whosoever shall desire to purchase or put to Sale . . . through the want of present money May eyther in their owne names, or in the name of any other trusted by them, have secure means with all Priuacy requisite; for the speedy effecting what shall be desired.

At the Porcht-house against St. *Andrewe's* Church in Holborne London.

God save our gracious King *Charles*.

This strikes a note familiarised to us by the alluring letters which so often brighten our breakfast tables to-day, but we sadly miss the sonorous old English names which commonly grace these helpful offers to the temporarily embarrassed. Indeed, the stark anonymity of this one casts an air of suspicion which the sanctity of the 'Porcht House against St. Andrewe's Church' barely dispels. The date of this Card cannot be later than 1630, for six copies of it were found bound as end papers into a book which was published in that year. Of these, however, two copies were very defective. There are, therefore, only four perfect ones known, of which one was sold when

Mr. J. E. Hodgkin's Collection came under the hammer at Sotheby's in 1914. Another extremely rare example occurred in the same sale: that of William Thorpp, bookseller, dated 1664, and of this it was said that only one other impression was known to exist. Below the Sign of *The Hand and Bible* runs the inscription—

'Printed for William Thorpp Bookseller in the City of Chester and are to be sould by him there at his shop *at the Hand and Bible* neere the high Crosse and at *the Stationers Armes* in the Watergate Street where alsoe Books both new and Old are to bee bound and sold.'

The very earliest Trade Card that I have in my own collection is that of Sylvanus Morgan, issued in the Sixteen Sixties just about the time of the publication of his *Sphere of Gentry*, which came out in 1661. The engraving of the Sign of *William Camden's Head* is taken from Gaywood's portrait. The text reads:

'Sylvanus Morgan is now returned to his former howse at the North-east corner of the Royal Exchange *at the sign of the Camden's Head and City's Armes* where you may have Armes, Pedegrees, Funeral Escoutcheons, Ensignes Cornetts, Drums, Trumpett Banners or anything drawne according to Heraldry, also Palls of Velvit.'

Another early example is that of Henry Gyles, a Glass Painter, and the date of it is probably about ten years later than that of his brother artist, Sylvanus Morgan, about 1670.

Henry Gyles' Card has the distinction of being a Mezzotint engraving, possibly the only Trade Card for which this process was used. Searchers after rare Trade Cards at the British Museum will not find this example under that heading: it is classed under Mezzotint Portraits by Francis Place. The inscription reads:

'Glass Painting for windows, as Armes, Sundyals, History, Landskipt etc. Done by Henry Gyles of the City of York.'

In Chaloner Smith's *British Mezzotinto Portraits* this work is described in detail, and Thoresby mentions that the print was 'wrought in mezzotinto, when that art was known to few others, by the celebrated Mr. Francis Place.'

Henry Gyles resided at York, 1640-1700, and founded a school of glass painters there. In 1687 he painted a window at University College, Oxford.

In the Hodgkin Sale was a curious Broadside, said to be unique,

of *The King's* [James II] *Bagnio in Long Acre*, with an engraving of the Bath, and giving its dimensions, charges, etc. This was dated 1686.

A small, but particularly representative, collection of Trade Cards of the latter half of the seventeenth century is to be found in the two large volumes devoted to London topographical prints, maps, etc., in the Pepysian Library at Magdalene College, Cambridge. Amongst these forty cards are four very interesting ones of Cutlers:—John Best 'at y^e Mace y^e corner of Lumbard Street next y^e Stocks Market,' Thomas Bickerstaff 'liveing at the Signe of y^e Halberd in Princes Streete,' John Cooke, at the Signe of *The Shears* in little Lombard Street, and Nicholas Croucher at y^e *Flaming Sword* in St Paul's Churchyard. The card that bears the earliest date in this collection is that of 'John Short Wollen-Draper at the Signe of *The Black-Swan and Parrat* in Cannon Streete.' On it are the arms of the Merchant Taylors Company and the date 1654.

Two other rare Cards are mentioned by J. E. Hodgkin in his *Rariora*, both by William Hogarth. One is that of James Figg, prize-fighter, which, according to Ireland in his *Hogarth Illustrated*, had then fetched as much as £8 8s.; the other is that of Peter de la Fontaine, goldsmith, which forms the frontispiece of this book.

A decorative class of Trade Card is the woodcut of the first half of the eighteenth century. A very early example, which is to be found in the Bagford Collection at the British Museum, is that depicting a Calico Printer at work, with his small assistant colouring his blocks. Green's *History of the English People* attributes this to the reign of James II. (See Plate IX.)

Two other typical woodcuts are illustrated on Plates XVIII and LXXVII.

We now come to the palmy days of the Trade Card, from 1720 to 1770. This period stands out, not only on account of the high excellence of the engraving, but also because of the interest attaching to the Traders' Signs, rendered in a highly decorative manner by the accomplished 'Engravers of Shop Bills,' as they called themselves.

It is interesting at this point to note the development in motive. To begin with, we find that the important feature is the Sign, more or less heraldically treated, and below it a simple panel of well-drawn lettering. Of this group the following are the most typical examples:

Plates Nos. III, IV, XXVIII, XLIII, LV, LVII, LXII, LXV, XCV.

In the second stage the Traders' Sign is still the predominant feature, but instead of the severely simple treatment it is now enclosed in an ornamental frame characteristically shown in

Plates Nos. XVII, XIX, XXI, XXXVII, XLIV, XLVII, LVI, LXXXVI, XCI, C.

At the third development the Sign is still retained, but yields pride of place to the representation of wares which figure prominently in the design of the ornamental frame, as reference to the following Plates will show:

Frontispiece, I, XXXVIII, XLVI, XLVIII, LXX, LXXX, LXXXI.

In many of these plates the influences of Thomas Chippendale and the vogue for chinoiserie are plainly manifest.

An alternative was to reduce the Sign to a still more subservient position and devote the main interest of the design to a rather elaborate and symbolic representation of the trade, as in—

Plate No. XI. Richard Siddall, Chymist *at the Golden Head*, in Panton Street.

Plate No. XLIX. Mrs. Holt's Italian Warehouse *at ye Two Olive Posts* in ye Broad Part of the Strand.

and Plate No. LXXII of Richard Warren the Perfumer *at the Golden Fleece* in Mary le Bonne Street.

Next we come to the period when the Sign has disappeared altogether, and the interest is entirely confined to the display of goods. The numbering of the houses has not yet been adopted on the Cards, but instead of the Sign we get a descriptive form of address, such as occurs on the card of—

Richard Severn, Jeweller & Toyman, the Corner of Paul's-Grave-Head-Court near Temple Barr, London.

Here we find the fashion of the Trade Card necessarily following on the enforced abolition of the old hanging Signs in 1762, when the numbering of the houses began to take its place. This transition is shown in the following:

Plates Nos. XXIV, XXXIII, LXXIII, XCIII.

A very favourite variant of this method of supplanting the old Sign with conventional designs embodying the wares of the shop was to

introduce a scene giving a pictorial representation of the trade being carried on, as in Plates Nos. XXXIV, LII, LIII, LXVII, LXVIII, LXIX, LXXVII.

This style of design was a very favourite one of William Hogarth, a list of whose Trade Cards will be found on p 63.

The last development which is covered by the period dealt with in this book is that wherein street numbering has begun to be adopted generally, and a classic form of decoration, reflecting the prevalent style of ornament brought into fashion by the brothers Adam, is the characteristic feature.

J. Seago, Printseller and Bookseller, High Street, St. Giles', near Tottenham Court Road, was probably something in the nature of a 'last ditcher,' and stood out against the new-fangled notion of numbering. He was not, however, entirely unswayed by the movement towards a new elegance, for the graceful design shown on Plate II is a distinct advance on his former Card, which gives a very unprepossessing portrait of an uncouth looking old ruffian labelled 'Old Simon,' a notorious character in St. Giles' about 1780. These latter-day refinements, both of design and orderliness, are represented in:

Plate No. II. Seago, Printseller, High Street, St. Giles'.

Plate No. XXVI. Law, Dentist, 10 St. Albans Street, Pall Mall.
and Plate No. XXXII. Ross, Frame-maker, 113 Gt. Portland Street.

With the beginning of the nineteenth century the design of the Trade Card began to deteriorate sadly. The lettering still retained a great deal of the old charm, but the tradition soon got overlaid by the affectations of the Victorian era. These later Cards, however, though lacking in distinction, still have a quaint interest of their own time.

CHAPTER III

SHOP SIGNS AND THE TRADESMEN'S CARDS

THE CONNECTION between the old Shop Sign and the Trade Card is necessarily a very close one. It has been seen in the previous chapter how the Trade Card began by being a simple rendering of the Shop Sign, and how as these Signs fell into disuse it gradually became elaborated and ornamented with the representations of the shopkeeper's wares, and finally how, when the street numbering became firmly established, the Sign itself was altogether ousted.

It is interesting, therefore, to look into the history of signboards, and anyone who wishes to study this fascinating subject should read Larwood and Hotten's *History of Signboards*, 1866, and Mr. Philip Norman's *London Signs and Inscriptions*, though this latter refers more particularly to sculptured Signs. The late Mr. F. G. Hilton Price did a great deal of valuable research work in this direction, much of which will be found in the *Records of the London Topographical Society*, Vols. II, III, IV, and V, as well as in his own books, *The Signs of Old Lombard Street*, *The Signs of Old Fleet Street*, and the articles which appeared in the *Middlesex and Hertfordshire Notes and Queries*, on the Signs of the old houses in the Strand in the seventeenth and eighteenth centuries. With the assistance of these authorities I have made the following quite elementary notes.

The Egyptians seemed to have made occasional use of inscriptions to draw attention to the whereabouts of a trade. Whether the Greek Signs were carved or painted or merely displayed the natural object, is uncertain from the references made by Aristotle. The more general practice of the Romans, as we may still see at Pompeii, was a panel in relief beside the shop front. The earliest forms were some simple object typical of the trade—a hand for the glover, a bunch of grapes for the vintner. In the Middle Ages coats-of-arms, crests and badges began to be used, for as particular trades were confined to particular streets the trader felt the need for some more individual and distinctive Sign. Sometimes the shopkeeper's own name would suggest a rebus, as Robert Legg Upholsterer at *the Sign of ye Leg* in Holborn (compare Plate No. XCLIX).

After the Great Fire it became more common to have the Sign carved on a stone panel and let into the face of the building, but the

old hanging Signs were either fixed to the front of the house or to a post standing in front of it; in both cases the supporting ironwork was used as a decorative feature. When these supports became dilapidated they were a source of danger to the wayfarer, and public opinion called for their dismissal. Most people could by then read sufficiently well to decipher a name or a number, so a more convenient method was wanted. The removal of the Signs was proclaimed, and in 1762 they began to be cleared away, and the numbering of the streets to be instituted. Previous to this, however, Great Prescott Street, in Goodman's Fields, had, in 1708, led the way to the innovation by numbering the houses after the manner of the staircases in the Inns of Court and Chancery. The last streets to keep their Signs hanging were Wood Street and Whitecross Street, where they remained till 1773.*

In the history of Trade Cards this period is an all-important one, as the presence or absence of the number of the house will help us to determine the date of the Card. For many years the Sign continued to be used on the Tradesman's Card as the mark of the house, supplementing the numbers, and in many Cards the transition may be noted, the number being spatchcocked into the old copper-plate.

The art of the sign-painter had its headquarters in Harp Alley, Shoe Lane, though besides the ordinary practitioner many famous artists were induced to turn their hands to sign-painting. Of these, Clarkson is known to have painted the *Shakespeare's Head*, in Little Russell Street, Drury Lane, for which he is said to have received £500. Others were John Baker (one of the original R.A.'s); Charles Catton, R.A., who did one for Wright, the famous coachmaker in Long Acre; Cipriani, also an R.A.; Samuel Wale, R.A., and the marine painter, Smirke, R.A. Hogarth and Morland both painted Signs, and that by David Cox at the *Royal Oak* at Bettws-y-Coed is still well known to visitors. Just recently there have been slight evidences of a revival in this ancient craft, and one or two of our decorative painters have produced some good signboards.

It will strike many that there frequently occurs a curious lack of connection between the Sign and the trade carried on under it.

*Wheatley, in his *London Past and Present*, referring to a house, on the site of which now stands part of the Grand Hotel, quotes the following statement from Smith's *Nollekens*: 'This house was No. 1 Strand and was the first house in London that was numbered.'

Addison, writing to *The Spectator*, says: 'I would enjoin every shopkeeper to make use of a sign which bears some affinity to the wares in which he deals. A cook should not live at *The Boot* nor a shoemaker at the *Roasted Pig*.' Such incongruity was often accounted for by the fact that when one tradesman succeeded to a shop where a different trade had been carried on he retained the old Sign, if it was a well-known one, and a landmark in the district. Or again, if he wished to retain the old Sign, for this or some other reason, and at the same time felt the necessity of having one which was appropriate to his own calling, he would not scruple to combine the two symbols. Occasionally this was done with rather incongruous results, as in the case of *The Three Nuns and a Hare*, *The Lamb and Dolphin*, *The Bull and Bedpost*. It was quite common, too, for a young tradesman starting on his own account to add to his own Sign that of the master whom he had served. Other combinations, which on the face of them do not seem to have any particular connection, are the result of corruption, as in the case of the famous old London coaching inn, *The Bull and Mouth*, which is generally supposed to have come from Boulogne Mouth—the entrance to Boulogne Harbour, that town having been taken by Henry VIII; though another theory that it might have originally been the Bowl and Mouth seems less far-fetched. Some again were, no doubt, the outcome of lack of understanding; for example, in the case of *The Leg and Star*, this was possibly nothing else than the two insignia of the Order of the Garter—the garter being appropriately represented on the leg. *The Leg and Seven Stars* is but the attempt of one tradesman to outshine another by annexing a larger constellation, though the Seven Stars of the Pleiades is a well-known Masonic emblem. One publican near Bristol went the length of putting up *The Fourteen Stars*.

Curious Signs are such as *The Red M. and Dagger*, *The Pistol and L.*, *The Pistol and C.*; the initial being that of the shopkeeper's name, or that of one of his predecessors. A reference is made in Larwood and Hotten to these Signs: 'The Sign (that of *The Red M. and Dagger*) occurs among the Bagford Bills; there is a similar one amongst the Banks Bills—*The Pistol and C.*, the sign of John Crook, a razor maker in the Great Turnstile, Holborn, circa 1787; the bill represents a renaissance scutcheon with a pistol, above it a C and surgical instruments disseminated on the field.' Compare Plate No. LXXXI. A similar Sign appears on the Trade Card of Edward

Tymperon, razor maker at *The E.T. and Crown* in Russell Street, Drury Lane.

But the study of the Signboard is an immense subject in itself, and can only be slightly touched on here in connection with its bearing on the Trade Card. Another offshoot of the Signboard is the Tradesman's Token, a subject which has fascinated many collectors and on which much has been written. To collectors of London Tokens, J. H. Burns' book on the Beaufoy Collection is well known; this and Akerman's *Tradesmen's Tokens* will be found useful to the searchers after old Signs.

At the time of the coronation of King Edward VII the great bankers and insurance companies of Lombard Street met together and decided that the most appropriate form of street decoration they could contribute to the occasion was to revive the old Signs belonging to their street. This suggestion was adopted by twenty-three of the companies and a unique and interesting scheme of street decoration was the result. Unhappily only seven of these have been allowed to remain. Of Signs still to be seen in our streets a few examples persist—the Barber's Pole and the Three Golden Balls (originally Three Blue Balls) of the pawnbrokers are those most frequently met with. Other devices occasionally seen are the Arm and Hammer of the gold-beater, the Kettle and the Hat which hang in front of ironmongers' and hatters' shops, the Fishing Rod and Dangling Trout over the fishing tackle shops, the Roll of Tobacco and the Highlander outside the tobacconists'. These and a few still rarer signs are all that remain. In the last few years there have been encouraging signs of a revival of the art of the sign-painter, and a concerted effort, were it made by the tradesmen, might well lead to an added gaiety in our streets. Indeed, the work of many of our modern artists is well suited to the symbolic treatment of shop signs, and there are many designers quite capable of producing most interesting decorations if our traders would provide the opportunities.

CHAPTER IV

ARMS, EFFIGIES, AND OTHER EMBLEMS IN TRADESMEN'S CARDS

ROYAL ARMS

Where the Royal Arms are displayed on the Tradesman's Card we get an indication of its date. Thus where we have a shield showing in the

1st Grand Quarter,	England and France quarterly
2nd ,, ,,	Scotland
3rd ,, ,,	Ireland
4th ,, ,,	England and France quarterly

the date is confined to the reigns of the Stuart Kings, 1603-1689.

With the accession of William and Mary in 1689 the Stuart arms were differenced with the arms of Nassau.

In 1702, when Queen Anne came to the throne, there was a reversion to the Stuart arms until the Union with Scotland in 1707, after which date we get:

1st and 4th Grand Quarters.	England impaling Scotland.
2nd ,, ,,	France.
3rd ,, ,,	Ireland.

On the advent of the House of Hanover, George I, 1714, we get a change in the 4th Grand Quarter which, instead of repeating the 1st Grand Quarter, is now devoted to the arms of Hanover, but from January 1st, 1801, the arms of France disappeared, and we get quarterly:

1st and 4th	England.
2nd	Scotland.
3rd	Ireland.

Over all, on an escutcheon of pretence, Hanover. These arms were borne from 1801 until 1837, when, on the accession to the throne of Queen Victoria, the arms of Hanover were removed.

Tradesmen's Cards bearing Royal Arms are shown on Plates Nos. V, VI, XII, XXVI, XXXIV, and XLVII.

ARMS OF COMPANIES, GUILDS, ETC.

The arms of the City of London are quite often displayed, usually in conjunction with those of the Company appropriate to the man's trade. Instances amongst the illustrations here given will be found in

Plate No. III. Thomas Pickett, 'Citizen and Brazier.'

„ No. XVI. Casaltine and Mathews, Clothiers.

Arms of the City Guilds will be found in

Plate No. X. Carpenters' Company.

„ No. LXXVII. Pinmakers' Company.

„ No. LXXXIX. Tallow Chandlers' Company.

„ No. XCV. Turners' Company.

Badges of the London Assurance, the Sun, and the Royal Exchange Fire Insurance Companies are introduced into the Card of John Bristow, engine maker (see Plate No. XXXI).

At 'Mrs. Holt's Italian warehouse at *ye Two Olive Posts* in ye Broad part of the Strand' (see Plate No. XLIX) are proudly displayed the arms of the Medici family, more, one imagines, by way of introducing a little local colour than by any prescriptive right.

ROYAL EFFIGIES

Effigies of Royal Personages are fairly frequently met with, and examples are found of most of the reigning monarchs and their consorts through nearly four centuries. An interesting one of Queen Elizabeth occurs on the Card of 'Thomas Paulin, mercer, at *The Statue of Queen Elizabeth* in Taviſtock Street, Covent Garden,' engraved by Sherborne, and a notable Portrait Sign is reproduced on the beautifully engraved Card of 'Joseph Trigge, Mercer, *At the Sign of Queen Elizabeth's Head* within three doors of St. Paul's in Ludgate Street.' When this Sign was painted it attracted so much attention that *The Spectator*, January 8, 1743, said:

'The other day, going down Ludgate Street, several people were gaping at a very splendid sign of Queen Elizabeth which far excelled all the other signs in the street, the painter having shown a masterly judgment and the carver and gilder much pomp and splendour. It looked rather like a capital picture in a gallery than a sign in the Street.'

A comprehensive Sign is that which is given on the Card of 'Thomas Small, haberdasher, at the *Three Protestant Queens* in Cheapside,' dated 1727. This combines the effigies of Queens Elizabeth, Mary, and Anne.

On the Card of a Quack Doctor is to be seen a delightful incident in the life of George III, described thus:

'His Majesty on the Esplanade at Weymouth graciously accepting a Box of Chings Patent Worm Lozenges which was presented to him as a Patent Medicine.'

The King in tricorn hat, kneebreeches and sword complete—his benefactor kneels before him.

EFFIGIES OF SAINTS

Exceedingly few instances of Saints occur on Tradesmen's Cards, presumably owing to the fact that the Patron Saint had passed away with the Reformation before the day of the Trade Card. On the old Signboard they had been quite usual—St. Crispin for the Shoemakers, St. Martin for the Printers and Booksellers, St. Dunstan for the Goldsmiths. St. George was a general patron and the particular Saint of the metropolis. St. Peter and his Cross Keys were adopted by Locksmiths, St. Catherine with her Wheel was a charge in the Turners' Arms, and St. Lawrence's Gridiron in the Arms of the Girdlers' Company; this last saint also sanctified the Sign and Trade Card of the *Blossoms* Inn of Lawrence Lane, Cheapside. The emblems appropriate to the evangelists were, however, quite common on the Signboards—*The Eagle* of St. John, *The Lion* of St. Mark, *The Bull* of St. Luke, and *The Angel* of St. Matthew.

Among the few Saints that do figure on Trade Cards is one that occurs on a mid-eighteenth-century example issued from 'James Watson at his Scots Holland warehouse in Charles Street, Covent Garden,' where St. Andrew is portrayed though not proclaimed. On another Card the *Sign of St. Peter* is borne by a locksmith. A third Saint appears on a large and finely engraved Card in the time of George III, the text of which, rather curiously, is entirely in French. It is that of 'Thomas Moore, Marchand fabricant de Bas et Bonneterie de la Majesté Britanique demeurant à l'*Enseigne de l'Evesque Blazé* dans Chiswell Street.' The holy Bishop is portrayed holding a Bible in one hand and bearing in the other the emblem of his martyrdom—an iron

comb. It is this instrument which connects him with the Wool-combers, whose Patron Saint he is. This interesting Card is reproduced on Plate No. XLVII, and it will be noticed that there are two somewhat incongruous pendants to this Cappadocian Bishop of the first century—a 'bas de Soye' and a primitive type of umbrella.

POETS, ARTISTS, AND SCIENTISTS

Men of Letters adorn the Cards of many Booksellers: those met with are Chaucer, Ben Jonson, Dryden, Erasmus, Horace, Pope, Otway, Seneca, Shakespeare, and Virgil; and the Heads of Archimedes and Sir Isaac Newton appear on those of makers of scientific instruments, those of Glauber and of Paracelsus on chemists'. Hogarth's Head is displayed on the Card of John Smith, Map and Printseller of Cheap-side, drawn by C. Vanloo and engraved by Clowes, and also on the Card of Ryall and Withy, Booksellers and Printsellers at *The Hogarth Head and Dial*, Salisbury Court and Fleet Street. A portrait of the practitioner himself is given on Plate No. LXXXVIII of Charles Peter.

Another instance of the Portrait Card is that of Christopher Pinchbeck, Senr., clockmaker, who invented the copper and zinc alloy named after him. The Quack Doctor Eldridge too—'The Norwich Artist'—is a notable example in the Banks Collection.

On a very fine Card, dated 1717, appears a portrait of James Smith, Artificial Eye maker, by S. Tuncks, and engraved by J. Pine who himself kept a print shop in St. Martin's Lane and was a friend of Hogarth.

There is also a delightful portrait by R. Cooper, dated 1762, on the Card of 'William Bentley, Teacher of the Mathematicks, Kingston, Surrey.'

TRADE EMBLEMS

Many emblems were used indiscriminately, such as *The Red Lion*, *The Star*, and *The Crown*. On the other hand, certain trades adopt Signs peculiar to their particular craft. An attempt has been made to classify these, and a list is given of those symbols which are most generally used in the various trades, though it is by no means complete.

<i>Trade</i>	<i>Emblems employed</i>
Bakers	PLOUGH, WHEATSHEAF
Booksellers	ANGEL AND BIBLE, BIBLE, BIBLE AND DOVE
Braziers and Metal Trades	ANVIL AND BELLOWES CHAMBER GRATE BROWN TEA KETTLE AND LAMP DOG'S HEAD IN THE IRON POT FRYING PAN (see Plate III) GOLDEN EWER GRIDIRON HARROW. HARROW AND ANCHOR LOCK AND HINGE. ST. PETER AND KEY STOW GRATE TEA KETTLE THREE BELLS TRUMPET TWO CANDLESTICKS AND BELL BOOT AND BREECHES (see Plate IV) BUCK AND BREECHES FOUR BRUSHES ARMS OF CARPENTERS' COMPANY CHAIR AND TEA CHEST (see Plate VIII) FOUR COFFINS ROYAL BED 'ROYAL TENT' AND 'THREE TENTS' (Arms of the Upholders' Company) THREE COVERED CHAIRS AND WALNUT TREE
Breeches Makers	
Brush Makers	
Cabinet Makers, Carpenters, Upholsterers and Undertakers	
Chemists	GLAUBER'S HEAD
Clockmakers	DIAL (see Plate XIV)
Clothiers and Slopmen	CHILD'S COAT JOLLY SAILOR (see Plate XVII) LAMB (see Plate XVI)

*Trade**Emblems employed*

Coalmen

OLD COLLIER AND CART (see Plate XVIII)

Confectioners

PINE APPLE (see Plate xx)

Cutlers

CASE OF KNIVES

SAW AND CROWN (see Plate LXXX)

Dairymen

ASS AND FOAL (see Plate xxv)

Drapers, Mercers,
Haberdashers, etc.

BLACKMOOR'S HEAD (see Plate LVI)

COVENTRY CROSS

GOLDEN FLEECE (see Plate CI)

GOLDEN SHUTTLE

HEN AND CHICKENS

INDIAN KING (see Plate LXIII)

INDIAN QUEEN (see Plate LXI)

LAMB AND SPREAD EAGLE (see Plate LXIV)

OLD BLACK BOY (see Plate LIV)

ROYAL POINT (see Plate XLI)

SPINNING WHEEL

THREE ANGELS

THREE NUNS AND WHEATSHEAF
(see Plate LIX)

TURK'S HEAD (see Plate LVIII)

WHEATSHEAF (see Plate LV)

WOOL PACK (see Plate c)

Dyers

GREEN MAN

RAINBOW AND ANCHOR

RAINBOW AND DOVE

RAINBOW AND THREE PIDGONS
(see Plate xxviii)

Fishing Tackle Makers

DIAL AND FISH

Frame Makers, Carvers and
Gilders

GOLDEN HEAD

Goldsmiths and Silversmiths

BOY AND CORAL (see Plate xxxvi)

CROWN AND PEARL (see Plate xxxvii)

<i>Trade</i>	<i>Emblems employed</i>
Goldsmiths and Silversmiths (<i>contd.</i>)	GOLDEN ANGEL GOLDEN CUP (see Frontispiece) GOLDEN HAMMER RING AND CHAIN RING AND CUP STAR AND PEARL
Grocers and Teamen	BEEHIVE AND THREE SUGAR LOAVES (see Plate xxxviii) BLACK BOY AND SUGAR LOAF CANISTER CANISTER AND THREE SUGAR LOAVES (see Plate xl) CHINA JAR (see Plate xc) COCOA TREE FAN AND CANISTER FIGG TREE AND SUGAR LOAF GOLDEN SUGAR LOAVES GREEN CANISTER ROSE AND THREE SUGAR LOAVES TEA CHEST TEA TUB, THREE SUGAR LOAVES AND CROWN (see Plate xxxix) THREE SUGAR LOAVES
Gunmakers	CROSS BOW, CROSS GUNS
Hatters and Hosiers	BEAVER BISHOP BLAZE (see Plate xlvii) BLACK BOY AND HAT (see Plate xlv) HAT AND CROSS DAGGERS KINGS ARMS AND BEAVER (see Plate xlv) STOCKING FRAME
Instrument Makers (Scientific)	GLOBE QUADRANT AND SPECTACLES ORRERY AND GLOBE SIR ISAAC NEWTON'S HEAD (see Plate xlviii)

<i>Trade</i>	<i>Emblems employed</i>
Instrument Makers (Musical)	FRENCH HORN AND VIOLIN HAUTBOY AND TWO FLUTES TRUMPET AND HORNE (see page 8)
Nightmen and Polemen	GOLDEN POLE
Oilmen and Colourmen	OIL JAR OLIVE TREE AND COLOUR BARREL SHIP
Peruquiers	BLEW AND WHITE PERUKE HAND AND LOCKS OF HAIR
Perfumers	CIVET CAT
Scale Makers	ANGEL AND SCALE HAND AND SCALE (see Plate LXXXII)
Shoe Maker	ANGEL AND THREE SHOES (see Plate LXXXVI) PATTEN AND CROWN ROYAL BOOT
Stationers and Printsellers	GOLDEN PALLET THREE BIBLES AND DOVE (Arms of Stationers' Company)
Tallow and Wax Chandlers	BEEHIVE TALLOW CHANDLERS' ARMS (see Plate LXXXIX)
Tobacconists	TOBACCO ROLL TWO BLACK BOYS
Toymen	GREEN PARROT
Trunk Makers, Saddlers, etc.	CURRIERS' ARMS SADDLERS' ARMS SKINNERS' ARMS THREE RABBITS THREE TRUNKS AND BLUE BOAR
Turners	CROWN AND BOWL TURNERS' ARMS (see Plate xcv)
Writing Masters and Scriveners	HAND AND PEN

CHAPTER V

ARCHITECTURE AND COSTUME

ARCHITECTURE

The Architectural interest in Tradesmen's Cards is to be found mainly, as one might expect, in the engravings of the old shops and the street scenes in which these shops occur. A few, however, have as their salient feature some well-known edifice, others again present careful and quite architectural drawings of their new shop buildings, with the evident intention of drawing the notice of the public to their newest developments.

Of those using the landmark, or well-known building, as a means of fixing their locality in the minds of their customers, the earliest and perhaps the most interesting example is that shown on Plate LI, issued by William Conaway near the *Bull Head* in Dean Street By St. Ann's Church, Soho. He is a lamp-lighter by trade, and the engraving shows him mounted on a ladder tending the lamps in front of a nobleman's mansion, while his assistant replenishes the oil containers below. The interest, however, is focussed not on these entertaining little figures in their kneebreeches and three-cornered hats, but on the fine house which fills the panel, and this is used by the artist to give cachet to the lamp-lighter and define the quality of his clients. For this purpose the house is well chosen. It is Monmouth House, designed by Sir Christopher Wren, on the South Side of Soho Square, originally called 'King's Square,' and it was built in 1681 by the Duke of Monmouth, the natural son of Charles II, who was beheaded in 1685. Wheatley, in his *London Past and Present*, refers to this house, and mentions that there is an engraving of it in Smith's *Antiquities of London*. In J. T. Smith's *Nollekens and His Times* will be found a good account of the building as he saw it when the workmen were beginning to demolish it in 1773. 'In front was a spacious courtyard for carriages, and there were eight rooms on the ground floor.'

Exactly the same engraving appears on a Card in the Banks Collection in the British Museum, except that it bears the superscription of one Joel Iles, who, appropriately to his patronymic, was an Oilman in Queen Street, Soho Square. Otherwise the Cards are identical, even to the invidious reference to 'Persons of Quality and others.' Miss Banks has written under this Card, 'Monmouth House where

Bateman's Buildings now stand.' This is between Frith Street and Greek Street. Sir Joseph Banks resided at No. 32 Soho Square at the corner of Frith Street.

PLATE LXXXVII. Daniel Richards, Stationer, at St. Andrew's Church, Holborn, presents a clear elevation of the church on the south side of Holborn Viaduct. A church dedicated to St. Andrew has occupied this site since the twelfth century. Strype refers to it as having been rebuilt by Sir Christopher Wren in 1676. The tower was refaced with Portland stone in 1704, and the church was again restored in 1851 and 1872. The engraving on Daniel Richards' Card presents it as it was before the restorer had worked his will upon it.

Another landmark, though not a London one, is that of The Cross at Coventry. It was adopted by Mercers, doubtless on account of the close connection of the city of Coventry with their trade. A particularly fine engraving of it occurs on the large Card of 'William Atwick's Warehouse. *The Coventry Cross* in New Bond Street.' It is enclosed in a Chippendale frame, and it figures again, but in a more refined Adam type of frame, on that of his successors, Atwick & Son, at the same address, which is given as No. 149 New Bond Street in the London Directory of 1784. Another instance of this cross, though not nearly so good a drawing of it, is shown on the Card of 'Robert Taylor At *the Coventry Cross* near St. Margaret's Hill in the Borough, Southwark.' This again is a rather late Card, as it bears the street number of 94.

PLATE VI gives 'A Perspective View of David Loudon's Bunn House at Chelsey' drawn to scale. The design has been attributed to William Hogarth (see p. 68). This is a charming little building, long and low. It has only one floor to it. Running the whole length is a verandah supported by turned wooden columns with the Bun Shop set back under it. A delightful little restaurant which one would like to see in our parks to-day.

PLATE LII shows an interior, very fine and spacious, of Francis Noble's Circulating Library at *Otway's Head* in King Street, Covent Garden. The costume would date this at 1740-50. Another bookshop forty years or so later was a very celebrated one kept by Lackington Allen & Co. at the *Temple of the Muses* in Finsbury Square, which was built by the younger Dance in 1790. A Trade Card showing the exterior with its long range of fourteen tall round-headed windows

claims it to be 'the finest shop in the world being 140 feet in front,' and another Card presents a very spacious room with a large circular counter standing in the centre of it under a dome round which runs a book-lined gallery. A staircase at the far end leads to the 'Lounging Rooms,' an amenity which we are apt to think is an innovation belonging to our modern Stores. In the foreground is the proprietor proudly displaying to a customer a scroll on which is written, 'A Section of the Dome,' evidently a notable feature of the new shop.

Other bookshops or, as they preferred to say, libraries, with all the charm of the late eighteenth-century small paned bow windows and delicate fanlights over the doors, are shown in the Cards of Tabart's Juvenile Library at 157 New Bond Street and The Eccentric Book Warehouse in St. John Street, presumably in Clerkenwell, for a coach is shown drawn up next door, and the inns in this thoroughfare were well-known rendezvous for stage-coaches and waggons.

A Printseller's shop, which stands to-day very much as it is shown in Archibald Robertson's Card, is at the entrance to Savile Row Passage. This was the house of Paul Sandby, the artist, and the Card is an aquatint by him. A note at the foot of the Card says, 'N.B. Sandbys works in Aqua Tinta to be had complete.' Beyond the shop is the entrance to Squibb's Auction Rooms, now occupied by the Alpine Club.

At the London Museum is to be seen an excellent example of one of these delicately bowed eighteenth-century shop fronts, and near to it hangs the Trade Card of 'S. Huntley, Linnen Draper at ye *Single Crown*,' who describes the place as 'A very Broad Fronted Shop Sashed in, almost over against ye East India House in Leadenhall Street.' One of the most charming of this type of card is that of John Flude, Pawnbroker and Silversmith, of Grace Church Street, which has a very delightful eighteenth-century shop front with well arranged exterior show-cases. It is illustrated in Plate LXXI. A prototype of the steel framed shop front with which we are familiar to-day is illustrated in the Trade Card of 'Gedge's Linen Draper's Shop at the corner of Cranbourne Alley and Leicester Square.' Originally known as the *Three Pigeons*, it became No. 1 Leicester Square. On the Card is written, 'This was the first front of a House set upon Iron Columns at the Year 1782.' It still retained the bowed windows with slight glazing bars, however.

In the nineteenth century illustrations of shop fronts became a much more common feature of the Tradesmen's Cards, and the transition from the old-fashioned shop fronts, which persisted into early Victorian times (as shown in Tallis's Street Views of 1838) down to the present day, can be traced.

The Eccentric BOOK WAREHOUSE ST. JOHNS STREET.



Published June 1.st by Teggs & Co.

COSTUME

The representations of costumes which occur in Tradesmen's Cards often help us to assign a date when other indications are lacking. The Cards of Peruke-makers, Shoemakers, Hatters, and the like frequently show the fashions of the day, while the scenes depicted in the shops give a fairly accurate idea of the prevailing styles. It is therefore useful to have some rough idea of the sequence of the modes, and for this purpose an outline is given of the more outstanding changes in fashion covered by the illustrations.

CHARLES II

The Restoration in 1660 is marked by a great outburst of extravagance both in form and material. The doublet is slashed and curtailed to show the shirt of fine linen at waist and sleeve. Petticoat breeches, or wide breeches to the knee, are worn, and the whole is adorned with ruffles of lace and loops of ribbon. A broad brimmed hat covered with ribbons or feathers is fashionable. The great curled periwig comes in, and a small moustache with a point of beard on the chin is worn. The ladies, too, break away from Puritanism and discard the stiff wide collar for low dresses with elbow sleeves, slashed and tied with ribbons. The hair is elaborately dressed in ringlets standing out on each side of the face, with a row of little curls on the forehead. Patches are worn on the face.

In 1666 we get a great innovation, the advent of the frock-coat from the East, introduced, it is said, by John Evelyn to Charles II. It is a long straight coat from neck to knee with pockets very low down in front and is worn buttoned up.

JAMES II

In the next reign, James II (1685), the frock-coat becomes rather more shapely, and is the general wear. Faces are clean shaven from now on till the nineteenth century.

WILLIAM AND MARY

When William and Mary come in (1689) the coat gets fuller and stiffer in the skirts, which have now been slit up at the back for convenience in riding, and the coat is worn open, or partly open, to

show the waistcoat, which is almost as long as the coat. The cuffs are deep and stiff. Periwigs have increased in size. By the middle of the reign the women's dress has changed considerably. The bodice is tight and long waisted, laced across the front over an undergown. The skirt is looped up at the sides to form panniers over the petticoat, and a 'pinner' or apron is often worn. The hair is dressed high over the forehead on a wire frame with one or two long curls falling on to the shoulders. An elaborately arranged cap, known as the 'fontange' or 'tower,' with stiff pleats rising vertically in tiers, completes the picture. Little muffs are carried by both men and women, and later there is a fashion for the women to wear coats of a masculine cut.

QUEEN ANNE

In the reign of Queen Anne (1702) the men's coats get tighter in the waists and the skirts become fuller at the sides. Hats are larger in the brim, which shows a tendency to turn up. Though the full wig is still worn, a simpler kind is also seen, and some are tied at the back; these begin to be powdered. With the ladies we get the hooped petticoat and a lower and simpler head-dress; aprons are still much worn and high red-heeled shoes. Trains tend to get shorter and hoops larger as time goes on.

GEORGE I

When George I came over from Hanover in 1714 the great periwig was already going out and its place being taken by the looped wig, white with powder. At this period the tied wig and one with a long tight queue are also in vogue. Coats are full in the skirt, the fullness being gathered in pleats at the side and hanging from a button just behind the pocket, which is now placed higher up. Both coat and waistcoat are worn open, buttoned only at the waist. Stockings are rolled over the knee, and shoe buckles are large. Women's hair is more simply done, gathered off the forehead with a knot of curls at the back, covered by a cap of lace or linen. This is occasionally tied at the chin or has lappets hanging at the back. Shallow crowned straw hats are worn over a cap. Hoops are large and bodices tight, but the new-fashioned sack-back dress, with wide pleats hanging from the shoulders, is coming into favour.

GEORGE II

By the time of George II (1727) the full-bottomed wig has quite disappeared, and various other shapes are being worn—the looped, the short curled, the long pigtailed wigs, and the curious bag wigs all find favour. Another vagary is for the tie to be brought round to the front of the neck and fastened with a solitaire. The long coat remains as in the previous reign, but there is also a short coat with stiffened skirts coming into use, which shows the tendency for the waist line and pockets to be higher than in earlier types.

The dressing of the ladies' hair remains small and close, and is worn with the milkmaid hat. The sack-back dress is at the height of its popularity in the Seventeen Fifties; it is set out at the sides, while the front and back are flat. Quilted petticoats are often worn, and flounces begin to come in at the end of this period.

GEORGE III

The accession of George III in 1760 ushers in a time of many changes. After a burst of extravagance (1773)—the Macaroni period—the wigs get simpler and gradually disappear. The full-skirted coat gives way to the tail coat without cuffs, and the waistcoat is quite short.

In the women's dress the period of extravagance is longer lived, the head-dresses become larger and even more elaborate than before. As these get higher and higher, hoops gradually disappear and their place is taken by the more elaborately made skirt with flounces and trimmings. The over-dress loses, bit by bit, the sack-back and becomes a tightly fitting bodice with the skirt still arranged over the petticoat in panniers. This fullness is gradually brought more and more towards the back until it becomes the bustle, and is balanced in front by the protruding fichu, completing the pouter pigeon profile.

FRENCH REVOLUTION

After the French Revolution in 1789 a great change comes over all dress, which now becomes very much simpler, and we get the tall slim lines of the Empire Period.

E. F. D. H.

For easy reference to the Plates the above information has been condensed into tabular form—see pages 34 and 35.



A Paper Stainer's Card showing Costume, circa 1750

<i>Date.</i>	<i>Reign.</i>	<i>Plate.</i>	<i>Description of Costume.</i>
1660	RESTORATION CHARLES II	See p. ii	Short slashed jacket petticoat, breeches, laces and ruffles, ribbons, great periwig, moustache and tiny beard. Women—low-necked dresses with slashed sleeves. Hair dressed in ringlets standing out each side of the face.
1666			The King sets the fashion for the frock-coat, long straight coat buttoned from neck to knee, pockets very low in front, baggy breeches.
1685	JAMES II		The new coat becomes slightly more shapely and is in general use. Faces are clean-shaven from now to 19th century.
1689	WILLIAM AND MARY		Coat stiffer and fuller in skirts, wide cuffs, not buttoned below waist. Full-bottomed wig, very large. Women—bodice tight and long waisted, laced over under dress, skirt looped up to form panniers, apron. Hair dressed high over frame, curls 'fontange.'
1702	ANNE		Coats fit closer in body, skirts fuller at sides. Smaller wigs and powder comes in. Women—hooped petticoats are worn with dress as before. Head-dress lower.
		LIII	

<i>Date.</i>	<i>Reign.</i>	<i>Plate.</i>	<i>Description of Costume.</i>
1714	GEORGE I	VI	Coat has fullness pleated at side, worn buttoned only at waist, also waistcoat. Powdered wigs of various shapes.
		XXXIV	Women—large hoops and tight bodices. Sack-back dress coming in. Hair more simply done and closer, covered with caps. Milkmaid hats.
		FRONT.	
1727	GEORGE II		Coat as in last reign and also a short coat with short stiff skirts. Tie and bag wigs and other shapes.
1740		LII	Women — sack-back dress over hoops at sides, front and back flat. Hair still close. Milkmaid hat with cap underneath still favoured.
		LXXVIII	
		XVII	
1745 } 1750 }		LXXIII	Sack-back dress reaches its height.
		See p. 33	Flounced skirts come in towards the end of this reign.
1760	GEORGE III	LXIX	In this reign the skirted coat gradually changes to the tail. Women—hoops die out and bustle comes in.
1773			Macaroni period. Head-dresses of both sexes high and fantastic.
1792	FRENCH REVOLUTION	See p. 29	Which marks a change towards simplicity in all dress.

CHAPTER VI

CURIOSITIES IN TRADESMEN'S CARDS

I HAVE said in the Preface that there are no books on Tradesmen's Cards, nor has the subject, so far as I know, been treated at any length in the Archæological Journals: even the indexes of *Notes and Queries* from 1850 to 1915 fail to provide any but the slightest of references. During the last fifteen years there have appeared in *Country Life* from time to time a few short articles on particular trades, and *The Connoisseur* has lately published two articles on Lord Winterton's Collection, by Mr. Richard Holworthy.

Apart from these scattered references the only account of these Cards would appear to be in the three volumes of *Rariora*, by that great collector, Mr. J. Eliot Hodgkin, and in those three volumes four pages only are devoted to Tradesmen's Cards. These are illustrated by seven plates. In these few pages, however, he has things to say which are of interest to the collector.

He calls them Early Shop Bills or Tradesmen's Cards. He tells us that in the Banks Collection at the British Museum there are 4388 specimens, and that his own collection comprised 2800, classed under 331 trades. He gives a list of those which he considers the more unusual trades, as follows:

Air Mill Makers	Fishermen
Arms Painters	Harmonisers of Musical
Astrologers	Instruments
Ballad Mongers	Ingrossers
Ban(d) Box Makers	Lunatic Keepers
Calculators (of chances in lotteries)	Nightmen
Chimney Sweeps	Oculists
Chiropedal Car Makers	Pedometer Makers
Coach Trumpet Makers	Prize Fighters
Court Plaster Makers	Quacks
Cuppers	Sergeants at Mace
Dog Doctors	Slop Makers
Fencing Masters	Ventriloquists
	Worm Makers

He then gives a list of 'the more important or more prolific among engravers of Tradesmen's Cards,' which is as follows:

Aveline, Bartolozzi, Bickham, Canot, Cardon, Choffard, Clee, Cole, Cross, Darly, Darling, Deuchar, Fitler, Fourdrinier, Gribelin, Hancock, Hogarth, Kirk, Kirkall, Longmate, Morrison, Pye, Schiavonetti, Sherborn, Sherwin, Skinner, Stent, Vivares, and Yates.

He refers to his ancillary collections of Tobacco Papers and Watch Papers, and he says that it has been his intention to write a Monograph on Tradesmen's Cards, and has collected material for it, but that it must be 'probably altogether abandoned,' which is much to be regretted, for he had amassed what is probably the largest collection on this subject which has been put together since the days of Sir Joseph Banks. In the course of his short article he makes the following statements, which must carry weight:

'Very few people know anything at all about the earlier descriptions of Shop Bills or have even seen an example. . . . Let no man deride such a collection as consisting of trivial or unprofitable material. Whatever be the extent of his previous knowledge of the work of engravers of ornament of the period which it covers, that knowledge will be enormously increased by a study of the diversity of their work in a field so largely their own, and he will be able to trace in a much fuller degree than in the case of *Ex Libris* the change of style almost from decade to decade, its gradual degradation and ultimate debasement. He will in the second place acquire a knowledge, more easily gained in this way than in any other, of the changes in fashion in, and of the strange names of, many of the articles offered by the various dealers; and will derive much amusement as well as much information from the quaint devices and wording by which the capabilities of the traders are glorified.'

Whether or no we can go quite all the way with Mr. Hodgkin in finding glorification for the capabilities of the trader in the 'quaint devices' he employed for his wares, it is at all events interesting to record the names of some of his wares which have now become obsolete and to note trades mentioned in the Cards which have fallen into disuse. I have therefore put together from time to time a miscellaneous collection of such items—odd trades, unusual Signs, obsolete wares, curious details and turns of phrase occurring on various Cards which are likely to be of interest to the collector.

To those who have not yet known the fascination of Trade Card collecting, these memoranda will give some indication of the wide range of interest covered in this pursuit. That such a list should include 'shoes and ships and sealing wax' is to be expected, but one may not have realized that there were such pleasant trades as that of the Spatterdash Maker, or may have forgotten, perhaps, that there existed Rocking-horse Makers, or again, one may have been happily ignorant that there was so grim a one as that of Skeleton Seller. Unless one had actually seen the Card of Thomas Collyer, one could hardly believe that there was so delightfully fantastic a calling as that of a 'Haberdasher of Hatts.'

On the following pages, therefore, will be found a miscellany of notes that I have made from time to time in looking through various collections. I have put down any trades which struck me as being out-of-the-way or which are no longer practised, old-fashioned wares no longer in demand, with the quaint names by which they were known, Signs which are in some way curious, and any turns of phrase peculiar to the times and now fallen into disuse. They are the merest jottings.

MEMORANDA OF CURIOUS OR OBSOLETE TRADES AND WARES, TOGETHER WITH NOTES OF UNUSUAL SIGNS AND QUAINT EXPRESSIONS MET WITH ON TRADESMEN'S CARDS

Academies

'YOUNG GENTLEMEN ARE INSTRUCTED IN THE
VARIOUS BRANCHES OF ENGLISH AND
FRENCH, INCLUDING WASHING, BOOK KEEP-
ING, ALGEBRA AND MATHEMATICS, AND THE
USE OF THE GLOBES. THIRTY POUNDS PER
ANNUM.

N.B.—YOUNG GENTLEMEN WEARING LIGHT
TROUSERS ETC. THE WASHING WILL BE 10/-
PER YEAR EXTRA.

TO INSTRUCT THE YOUTHFUL MIND IN MORAL
AND RELIGIOUS PRINCIPLES FORMS AN
ESSENTIAL PART OF THE RULES OF THIS
SEMINARY.'

- Academies (*contd.*) 'TEACHER OF THE MATHEMATICS AND MNE-
MONICS.'
- Accoutrement Maker
and Sword Cutler
- Agent in Naval Affairs MOTTO 'LET US BANG THE DONS.'
'TRANSACTS OFFICERS', SEAMEN AND MARINERS'
BUSINESS OR FOR THEIR RELATIONS.'
- Anchor Smith
- Apothecary and Surgeon
- Aquarellist PAUL SANDBY, ST. GEORGE'S ROW, OXFORD
TURNPIKE. (Aquatint with view of Turn-
pike.)
- Artist PAINTER OF MINIATURES.
- Archill-maker (Archil—A dye made from lichens.) Dated
1742.
- Artificial Eye Maker See p 21.
- Asses' Milk PURVEYOR OF. THOS EDWARDS, AT THE *Ass
and Foal*, THE BOTTOM OF WIGMORE STREET,
MARYLEBONE LANE, NEAR CAVENDISH
SQUARE. (Dated 1781.) (See Plate XXV.)
'BOUGHT OR SOLD OR LET BY THE MONTH. OR
ASSES DROVE TO ANY PERSONS HOUSE IN
TOWN OR COUNTRY. BY JAMES JONES AT THE
Ass and Foal FACING *Bird in Hand* IN WOOD'S
CLOSE.'
- Attorney-at-law
- Back Maker (? Cooper) 'SELLS BELL AND BOUGE VATTS, WORM
TUBS, ETC.'
- Backgammon Table
Maker
- Bathing Machines 'AMIDAS AND MARY SURFLEN AT MARGATE IN
KENT. M. SURFLEN ATTENDS THE LADIES
HERSELF AS GUIDE.'

Baths

THE KING'S (James II) BAGNIO, LONG ACRE.
(Dated 1686.)

'TO ALL GENTLEMEN LOVERS OF SWIMMING AND
BATHING. THIS IS TO GIVE NOTICE. THAT
THERE IS DISCOVERED BEHIND THE BOWLING
GREEN IN OLD STREET NEAR ST. LUKE'S
CHURCH THE BATHING WATERS OF THE
PEERLESS POOL' (Dated 1743.)

Bed Joyner

Bellows Maker

Bombazine Maker

Booksellers

WILLIAM SANDBY AT *The Ship* WITHOUT TEMPLE
BAR. *The Ship* next Falcon Court was
occupied in 1756 by Wm. Sandby, who
afterwards became a partner in the banking
house of Snow and Denne in the Strand.
He sold the good-will in 1768 to John
McMurray, who there founded the famous
publishing business of John Murray & Co.
It afterwards migrated to Albemarle Street
in 1812. (See Timperley's *Printers' Manual*.)

A Card of John Murray, 'SUCCESSOR TO MR.
SANDBY, BOOKSELLER AND STATIONER AT
NO. 32 OVER AGAINST ST. DUNSTAN'S CHURCH
IN FLEET STREET.'

(See Curwen's *Booksellers Old and New*.)

An early Trade Card of Ward & Chandler,
Booksellers, at the same address, was issued
about 1734.

HARVEY, 4 ST. JAMES STREET. Card designed
by George Cruikshank, 1872.

Boot and Shoe Maker

'DOUBLE AND SINGLE CHANNEL PUMPS,
SPATTERDASHES, CLOGS AND PATTERNS.'

Bow and Arrow.
Maker

'C. TOMEZ, BOW AND ARROW MAKER, TEACHER
OF ARCHERY, THROWING THE JAVELIN, ETC.
NO. 15 SUSSEX STREET, BEDFORD SQUARE.'

Brass Cannon Maker

Braziers

'THOMAS PICKETT, CITIZEN AND BRAZIER AT THE *Sign of ye Frying Pan.*' (See Plate III.)

'AT THE SIGN OF *The Three Cocks.* ALL SORTS AND SIZES OF COCKS MADE NEAT AND CHEAP.'

Breeches Maker

'WILLM. TURTLE BREECHES MAKER AND GLOVER. N.B.—NO BUSINESS DONE ON THE SABBATH SUCH AS BUYING AND SELLING.'

Bricklayer

Brick-Mould Maker
in General

'*At the Bear and Ragged Staff,* WHITECROSS STREET, ALSO MAKES PAVING BRICK, MOULDS BATH STOVES, ETC.'

Bright Smith

'AT YE SIGN OF *ye Smoak Jack.*'

Buckle Maker

'THE NEW INVENTED BLACK BARR BUCKLES.'

Bugg Destroyer

'ELEANOR BRAINIFF—DAUGHTER AND SUCCESSOR TO HER LATE FATHER GEORGE BRIDGES, BUGG DESTROYER TO HIS MAJESTY.'

Bun Bakers

(See Plates V and VI.)

Cabinet Makers

'PETER LANGLOIS IN TOTTENHAM COURT ROAD, NEAR WINDMILL STREET, MAKES ALL SORTS OF FINE CABINETS AND COMMODOES MADE AND INLAID IN THE POLITEST MANNER WITH BRASS AND TORTOISESHELL.'

Below appears a translation into French, but omitting 'in the politest manner.'

'BED CORNISHES,' 'TEASTERS,' 'BEAUROES AND FIELD BEDS,' 'FASHIONABLE STANDING BEDS,' 'CHAMBER TABLES,' 'TEA BOARDS,' 'CHANDELIERS AND LANTHORNS IN BRASS AT THE LOWEST PRICES.'

THOS. SHERATON. (See Drawing Master.)

'FUHRLONG, CABINET MAKER IN THE MODERN GRECIAN AND CHINESE TASTE, 5 TOTTENHAM COURT ROAD.'

Calendrer

'ORRIS CLEANER AND SCOWERER.'

- Calico Printer See Plate IX.
- Candlestick Maker 'WAX TAPER STANDS, LUSTRES AND CANDELABRA.'
- Case Maker 'ALL SORTS OF SHAGREEN, NURSES, FISHSKIN AND MAHOGANY KNIFE CASES, SMELLING AND DRAM BOTTLES, CANISTER CASES IN BLUE OR GREEN DOGSKIN MOUNTED IN SILVER.'
- Chemists 'CHYMICAL AND GALENICAL MEDICINES, WITH ALL SORTS OF DRUGGS. N.B. THE ELIXIR FOR THE ASTHMA AS ALSO FOR THE GOUT AND RHUMATISM.' (See Plate XI.)
 'WILLIAM BLACKWELL AT *Ye Buckthorn Tree*, COVENT GARDEN. SELLS ALL SORTS OF PHYSICAL HERBS, ROOTS, FLOWERS AND SEEDS, GREEN AND DYED BUCKTHORN, ELDERBURYS AND JUICE, LEECHES AND VIPERS. WHOLESALE AND RETAIL.'
 '*At the Sign of the Elaboratory.*'
- Chimney Sweeps 'JEANE TEMPELL, CHIMBLEY-SWEPERS AT THE SIGNE OF *The Woman Chimbley Sweper*, IN NUTNERS STREET, NEAR THE WATCH HOUSE IN HOLBORN.' (See p. viii.)
 'CURES SMOAKING CHIMNEY'S IN TOWN OR COUNTRY. NO CURE NO PAY.' (See Plate XII.)
 '... TO SEVERAL OF HIS MAJESTY'S OFFICES, AND NIGHTMAN TO HIS R.H. THE PRINCE OF WALES.'
- China Rivetter 'EDMUND MORRIS AT *The China Jar* IN GRAY'S INN PASSAGE COMING INTO RED LION SQUARE, HOLBOURNE. MAKES ALL SORTS OF CHINA WARES WITH A PECULIAR ART WHICH HAS NEVER BEFORE BEEN FOUND OUT IN THIS KINGDOM SO AS A RIVETTED PIECE OF CHINA WILL DO AS MUCH SERVICE AS WHEN NEW. AS THERE ARE MANY IMPOSTERS BOTH IN TOWN AND COUNTRY THAT MAKE FALSE

- China Rivetter (*contd.*) PRETENSIONS, I DESIRE NO OTHER SATISFACTION THAN WHAT WORKMANSHIP MERITS.
 N.B.—IF ANY OF MY WORK SHOULD COME TO
 PIECES WITHIN 20 OR 30 YEARS I WILL
 REPAIR IT WITHOUT ANY FURTHER EXPENSE.'
- Chocolate Maker 'THE ONLY MAKERS OF SIR HANS SLOANE'S MILK
 CHOCOLATE. EDWARD AND JOHN WHITE,
 8 GREEK STREET, SOHO.'
- Clock Maker 'PINCHBECK, SENR. CLOCK, WATCH MAKER
 AND TOYMAN AT *Pinchbeck's Head* IN FLEET
 STREET. ONLY MAKER OF THE TRUE AND
 GENUINE METAL.'
- Clog Maker 'LEATHER CLOGGS, FINE LEATHER PATTENS,
 CORKE CLOGGS FOR LADIES.' (See Plate XV.)
- Coach Spring Maker
- Coach Trumpet Maker
- Coach Wheeler
- Coalman 'AT *the Old Collier and Cart* AT FLEET DITCH
 NEAR HOLBORN.' (See Plate XVIII.)
- Coffee Houses
- Coffin Plate Chaser
- Confectioners 'AT *the Pine Apple* IN BERKELEY SQUARE,
 CEDRATI AND BERGAMOT CHIPS, NAPLES
 DIAVOLINI AND DIAVOLONI. COMMON SUGAR
 PLUMS, SYRUP OF CAPILAIRE, ORGEATE AND
 MARSH MALLOW, GHIMAVE OR LOZENGES FOR
 COLDS.' (See Plate XX.)
 'APRICOCKS,' 'JORDON ALMONDS,' 'RAYSONS,'
 'DROGEA,' 'COMFITS AND FLOWER CANDY.'
 'HARTS HORN JELLIES AND BLOMANGES,'
 'SHERBERTS,' 'ROUT CAKES,' 'ICE CREAM
 WHIPS AND BLANSHMANGE.'
- Cork Maker CORK CUTTERS.
- Corn Cutter and Nail
 Operator

- Cooper in General 'BATHING TUBS LENT AND SOLD.'
- Costumier AT *ye Harlequin and Pierrot*.
- Covent Garden Porter
- Cowkeeper and Dairyman 'IN COVENTRY COURT IN THE HAYMARKET.'
- Cricket Ball and Patten Maker
- Cupper 'WHERE GENTLEMEN MAY BE ACCOMODATED (IF NOT FULL) WITH LODGING, SWEATING AND BATHING OR CUPPING. AND WITH THE UTMOST DECORUM. THERE IS LIKEWISE A GOOD COLD BATH.' (See Plate XXIII.)
- Currier and Leather-Seller 'WILLIAM KIPPIAX, FELLMONGER AND LEATHER DRESSER. BUCK LEATHER BREECHES, RAMS AND CALVES DREST IN OIL OR ALLUM.'
(Displays the Arms of the Skinners' Company.)
- Cutlers AT *the Red M. and Dagger* IN POPE'S HEAD ALLEY. (See p. 16, and also compare Plate LXXXI.) See under Razor Makers.
'EQUIPAGES,' 'CANE HEADS,' 'STANDISHES,' 'PROSPECTIVE GLASSES.'
'ALEXANDER JOLLY AT *The Unicorn and Case of Knives* IN COMPTON STREET, SOHO. TINDER BOXES, TOOTHPICK CASES, GUN HAMMERS, SQUIRREL-CHAINS, POUN BOXES, HUNTING HORNS, POWDER HORNS AND DRINKING HORNS, SHOT POUCHES, GUN FLINTS AND THE BEST BATTLE GUNPOWDER.'
'QUADRILL BOXES,' 'POWDER ENGINES,' 'BACK-GAMMON TABLES,' 'WIG SPRINGS,' AND 'INK HORNS.'
'SAW STROPS,' 'FLEAMS,' 'SNUFF BOXES,' 'STEEL AND BATH METAL SHOE BUCKLES,' 'CHALK LINES AND LINE ROWLS.' 'JEWS HARPS,' 'HOG AND PIG RINGS,' 'HORN BOOK PRIMERS,' 'TOBACCO TONGS,' 'FOUNTAIN PENS,'

- Cutlers (*contd.*) 'DRAM BOTTLES,' 'PERSPECTIVE GLASSES,'
'SLATE-BOOKS,' 'VELLUM BOOKS,' 'BRASS
JAGGERS,' 'HAWK BELLS,' 'CHAMBER BELLS,'
'RING AND POST DIALS.'
At the Sign of the Tare. (Dated 1698.)
- Dancing Master 'DANCING BOTH SERIOUS AND COMICK TAUGHT
BY MR. LOFT, LIKEWISE HORNPIPES, FENCING
AND MUSIC.'
- Dentist 'SURGEON DENTIST TO HIS MAJESTY. FAMILIES
ATTENDED BY THE YEAR. SAMUEL DARKIN
YE ELDER OPERATOR OF TEETH AND SAMUEL
DARKIN THE YOUNGER BLEEDER AND OPERA-
TOR OF TEETH; ALSO CUPS AT THE SIGN OF
THE BLEEDER AND STAR.'
- Drapers 'ALLOPEENS,' 'ALLAMODES,' 'ARMOZEENS,' AND
'FIGURED AMENS.'
'BOMBAZINES,' 'BURDETS,' 'BROGLIOS,' 'BAR-
RAGONS.'
'CALLIMANCOES,' 'CAMBLETS,' 'CHERRY-
DERRYS.'
'DUFFELL JOSEPHS,' 'DUFFEL FOR CLOAKS AND
CARDINALS,' 'CLOUTINGS,' 'DUCAPES,' 'DON-
YARS,' 'DURANTS,' 'DUFFINS,' 'DIMATHEES,'
'DORSETEENS,' 'DOWLACE.'
'EVERLASTINGS.'
'FLORETTAS,' 'FLORIDOS.'
'GARLICKS,' 'STRIPED GHENTINGS,' 'GARTER-
INGS,' 'GAUZES FOR CAPUCHINES,' 'GRO-
GRAMS.'
'HOOP COATS,' 'HUGABACKS,' 'HOOPING HOL-
LANDS.'
'INKLE.'
'JEANS.'
'LUTESTRINGS STRIP'D AND SPRIG'D,' 'LONG
LAWNS.'
'MINIONETTE LAWNS.'

Drapers (*contd.*)

'MESSINETs,' 'MISSENTS,' 'MECKLENBERGS,'
 'MANTUAS.'
 'NONE-SO-PRETTIES.'
 'OSNABURGS.'
 'PRUNELLAS,' 'PEELINGS,' 'PADUSOYS,' 'POLLI-
 CATS,' 'PERRIWIG-RIBBON.'
 'QUILTED PETTICOATS,' 'WHALEBONED PETTI-
 COATS,' 'QUILTED AND HOOP PETTYCOATS,'
 'FINE SCARLET CLOTH VELVET HOODS,'
 'TURKISH AND SULTAN GOWNS MADE AFTER
 THE BEST MANNER.' 'MEN'S GOWNS AND
 BANYANS.'
 'ROCCOLOES,' 'RASDEMORIS,' 'RATTEENS,' 'ROS-
 SLES.'
 'SHALLOONS,' 'SHAGREENS,' 'STOMACHERS,'
 'SILVERETS,' 'SHAGGS,' 'SAGATHYS,' 'SERGE-
 DUSOYS.'
 'TIFFANYS,' 'FLOWERED AND PLAIN TABBIES,'
 'TABBYNETS.'
 'REAL NINE TIMES DYED BLUE FLANNEL FOR
 THE GOUT AND RHEUMATISM.'
 WOOLLEN DRAPER *at the Hand and Sheers* IN
 THE BOROUGH.
 '*At the Two Fustian Rolls, Rose and Crown,*'
 WHITE HORSE YARD, DRURY LANE.
 '*Pack Horse and Fustian Roll.*'
 '*At the D'Oyley's Head.*' (With Portrait of
 D'Oyley.)

Drawing Master

T. SHERATON, 106 WARDOUR STREET, SOHO,
 1795.
 'TEACHES PERSPECTIVE, ARCHITECTURE AND
 ORNAMENTS. MAKES DESIGNS FOR CABINET
 MAKERS AND SELLS ALL KINDS OF DRAWING
 BOOKS.'

The celebrated Furniture Designer. He died
 No. 8 Broad Street, Golden Square, 1806;
 also lived at 41 Davies Street (Grosvenor
 Square) in 1793, and at 98 Wardour Street.

- Druggist 'FRESH SPAW AND PYRMONT WATERS.'
- Edge Tool Maker
- Elephants' Teeth Dealers in.
- Engineers Illustrations of Hand Pumps and Printing Presses, Agricultural Implements, Patent Pendulum Steam Engine, Beam Engine, Hand Looms, Early Power Looms, Paddle Steamers.
- Engravers 'WM. AND CLUER DICEY *at the Maidenhead* IN BOW CHURCH YARD. SHOPKEEPERS BILLS ARE CURIOUSLY ENGRAV'D.' (See Plate XXIX.)
- 'W. HOGARTH *AT ye Golden Ball* YE CORNER OF CRANBOURNE ALLEY, LITTLE NEWPORT STREET.' (Dated 1720.)
- Engravers' Punch Maker
- Fan Maker AT THE *Fan and Dove*.
- Feather Bed Maker
- Fell monger and Leather Dresser
- Firework Makers 'BENJAMIN CLITHEROE, FIRE WORKER, REAL ENGINEER TO CUPERS AND MARY LE BONE GARDENS. MAKES AND FURNISHES NOBLEMEN, GENTLEMEN, ETC., WITH ALL SORTS OF ARTIFICIAL FIREWORKS AFTER YE ITALIAN AND CHINA METHOD IN YE NEATEST TASTE AT THE LOWEST PRICES. HAS THE REAL TRUE AND GENUINE CHINA FIRE y^t REPRESENTS A BEAUTIFUL FRUIT TREE IN FULL BLOOM, WILL THROW ITS FLOWERS FROM 10 TO 30 FEET HIGH. THE SMALL ONES MAY BE FIRED IN ROOMS WITHOUT DANGER.'
- 'MORTRAM. DECORATIVE PAINTER AND ARTIST IN FIREWORKS. COATS OF ARMS, MAGNIFICENT TEMPLES, TRIUMPHAL ARCHES, SEA FIGHTS, ETC. EXECUTED IN FIRE WORKS SO

- Firework Makers (*contd.*) AS TO PRODUCE THE MOST BEAUTIFUL EFFECT.'
- Fire Engine Maker JOHN BRISTOW, RATCLIFFE HIGHWAY. (See Plate XXXI.)
 'A PROSPECTIVE VIEW OF PART OF THE RUINS OF THE LATE DREADFUL FIRE WHICH HAPPENED IN CORNHILL, MARCH 25. 1748.'
- Fishing Tackle Makers 'WILLIAM BROWNE *At the Sign of the Fish.*' (See p. ii.)
 'MARY KNIGHT AND SON *At the Old Compleat Angler*—A CORNER SHOP IN CROOKED LANE.'
 'JOHN CHESHIRE AND WILL BUSICK *at the Angler and Trout* IN CROOKED LANE, MAKERS OF FISHING TACKLE, HOOKS, LIKEWISE BEST WHITE CHAPPEL NEEDLES FOR TAYLORS, STAYMAKERS, GLOVERS, MILLINERS, SURGEONS AND NEEDLES FOR DYERS, HOTT PRESSERS, SAIL MAKERS, SOW GELDERS. ANY COUNTRY CHAPMEN MAY BE AS WELL USED BY SENDING A LETTER AS IF PRESENT THEMSELVES.'
- Flax Dresser ONESIMUS USTONSON, BELL YARD, FLEET STREET.
- Floor Cloth Painter
- Frame Maker 'AT *the Architrave Frame.*'
- Frock Shop 'MARY AND ANN HOGARTH. SELL YE BEST AND MOST FASHIONABLE READY MADE FROCKS, SUITS OF FUSTIAN TICKEN OR HOLLAND, STRIPP'D DIMITY AND FLANNEL WAISTCOATS, BLUE AND CANVAS FROCKS AND BLUECOAT BOYS DRA^{rs}.' (See Plate XXXIV.)
- Furriers 'MUFFS, TIPPETS, FURR CAPS, BEAR SKINS FOR COACH SEATS.'
 'CAPARISON FURNITURE FOR SADDLERS.'
- Girdler 'AT *y^e Whale & Raven*—NEXT DOOR TO BOW CHURCH.'

Goldsmiths

'ELLIS GAMBLE *at the Golden Angel* IN CRANBOURN STREET, LEICESTER FIELDS.' (See Plate XXXV.)

'At *the Golden Angel* in Leicester Fields lived Ellis Gamble the Goldsmith, to whom Hogarth was apprenticed to learn the art of silver plate engraving. A Shop Bill engraved by Hogarth is greatly coveted by collectors.' (See Wheatley's *London Past and Present*.)

Ireland the engraver is said to have considered his own impression of this Card to be unique—it is certainly extremely rare.

PETER DE LA FONTAINE *at the Golden Cup* IN LITCHFIELD STREET, SOHO. Card engraved by Hogarth. (See Frontispiece.)

'WILLM. HARDY IN RATCLIFFE HIGHWAY NEAR SUN TAVERN FIELDS.' (Engraved by Hogarth.)

'WM. AND MARY DEARDS AT *The Star*, THE END OF PALL MALL NEAR ST. JAMES' HAYMARKET.

À *l'Etoile* AU BOUT DE PELLEMÊLE PRÈS DU MARCHÉ AU FOIN DE ST. JACQUES.'

At the Golden Hammer.

Gold Beater

Grocers and Tea Men

FINE HYSON, PEKOE, SOUCHONG, COUGON, BOHEA, BLOOM AND COMMON TEAS. FINEST BRISTOL AND DOUBLE LOAVES, CLAY'D AND ALL OTHER SUGARS. SALOOP.

'PORTABLE SOUP'—an early form of tinned food.

Gunsmiths

'JEFFERY DUNN, GUN MAKER AT *ye Cross Bow* IN YE HAYMARKET.' (See title page.)

'FOR SALE AT *The White Bear* WAREHOUSE, PICCADILLY. A LARGE ASSORTMENT OF FIRE ARMS AMONG WHICH ARE SEVERAL EXCELLENT FOWLING PIECES WITH TWISTED BARRELS, GOLD TOUCH HOLES, ETC. ALSO

Gunsmiths (*contd.*)

GREAT VARIETY OF NEW INVENTED SPRING GUNS FOR WAREHOUSES, GARDENS, PLANTATIONS, ETC. CROSS BOWS, MUSKETS, SHOTS AND FLINTS, PERCUSSION LOCKS, COPPER CAPS AND PRIMERS. BARRELS NEWLY BORED AND BREECH'D. PATENT LOCKS AND REAL DAMASCUS BARR^{LS}.'

Haberdashers

'BREEDS AND BUSKS,' 'CAULS FOR PERIWIGS,' 'PURL AND COXCOMB CAWLS,' 'PERUKE RIBBONS,' 'CYPRESS AND CAT GUT,' 'FRENCH PATCHES,' 'ROLES,' 'WIERS,' 'FERRITS,' 'FANCIED TIPPETS,' 'WRAPPERS,' 'CARDINALS' AND 'POLINEES,' 'PERSIAN BODKINS,' 'JETT STOMACHERS,' 'SLEEVE KNOTS,' 'LACINGS,' 'GARTERINGS,' 'FLOWERED SILK FOR CAPUCHINS,' 'HAIR BINDS AND SILK KNEE BANDS.'

Hackney Men

Harness Maker and
Enterer

Harp String Maker

Hatters

THOMAS COLLYER 'HABERDASHER OF HATTS. HATTER AND SWORD CUTLER. BEAVER HAT MANUFACTORY. REAL HAT MAKER.' (See Plate XLV.)

'JOHN WEST HAT MAKER AT *the Beaver and Star*, THE CORNER OF MONMOUTH STREET, NEXT THE BROADWAY, ST. GILES', FURNISHES GENTLEMEN WITH THE LOAN OF 3 GOOD NEW HATS IN THE YEAR KEPT IN PROPER REPAIR FOR 15^s AND UPWARDS TO £1. 1^s EACH WARRANTED WORTH WITHIN 3^s OF THE SUM AGREED FOR. HATS DYED, DREST AND COCKED IN THE GENTEELEST MANNER.'

'WILLOW HATS.' 'BEST BEAVER FOR 18^s.'

'AT NOYES'S HAT AND STAY WAREHOUSE, *The Hat, Bonnet and Stay* IN FORE STREET.'

- Hatters (*contd.*) 'GILES HAT WAREHOUSE AT THE *Golden Lace Hat* 3 GLASSHOUSE STREET.'
 Subsequently became Gill & Johnson's,
 now Herbert Johnson's, 38 New Bond St.
 LEGHORN STRAW HATS. J. SPERATIS, 54 PALL
 MALL. (Engraved by F. Bartolozzi.)
- Herald and House
 Painter
- Honey Warehouse 'RICH^d. HOY AT HIS HONEY WAREHOUSE 175
 PICCADILLY SELLS BOX AND GLASS BEEHIVES
 CONTRIVED SO AS LADIES MAY HAVE THEM
 ON THEIR DRESSING TABLES WITHOUT THE
 LEAST DANGER OF BEING STUNG.'
- Hoop Maker 'TO HER MAJESTY.'
- Hosiers 'THOMAS MOORE MARCHAND FABRICANT DE
 BAS ET BONNETERIE à l'*Enseigne de l' Evesque*
Blaze DANS CHISWELL STREET. . . GANS ET
 MITAINES DE COTON FIL, SOYE ET LAINE.'
 (See Plate XLVII.)
- 'MITS AND MUFFATEES,' 'BLUE AND STRIP'D
 LINSEES,' 'BAYS,' 'SWANSKIN,' ETC.
- 'HOSIER, HAT MAKER ALSO VENDOR OF LOT-
 TERY TICKETS.'
- 'GEORGE PAYNE HOSIER AND MANUFACTURER
 80 NEWGATE ST.'
- His Card reproduces the old carved stone
 panel of Charles II's Porter and Dwarf,
 dated 1669.
- 'This Sign used to stand over the entrance
 to Bull Head Court, Newgate Street . . .
 the figures were painted, their coats being
 red, the King's Livery, and their waist-
 coats blue.' (See Norman's *London Signs*
and Inscriptions.)
- Notes and Queries*, 25 July, 1903, mentions
 this house as being No. 78 Newgate St.

- Hosiers (*contd.*) NEWHAM AND THRESHER HOSIERS AT *The Peacock*. NO. 152 NEXT DOOR TO SOMERSET HOUSE, STRAND.
(This old family business is still carried on at No. 152, under the style of Thresher and Glenny.)
- Indigo Dealer
Inns, etc. 'NEAT POST CHAISES,' 'STAGE COACHES,' 'RIGHT USQUEBAUGH GREEN AND YELLOW,' 'FINE ORANGE SHRUBB,' 'CITRON WATER,' 'BATAVIA ARRACK,' 'RATAFIA AND SEVERAL OTHER FINE CORDIALS.'
- Instrument Makers 'PHILOSOPHICAL, MATHEMATICAL AND OPTICAL.' (See Plate XLVIII.)
'ORRERYS,' 'QUADRANTS,' 'AZIMUTH COMPASSES,' 'SLIDING GUNTER'S SCALES.'
- Ironmongers 'THOMAS PICKETT, CITIZEN AND BRAZIER.' (See Plate III.)
'ROBERT HARDING IRONMONGER BRAISER AND SWORN APPRAISER AT THE *Stow Grate* NEAR TO THE BREW-HOUSE IN THE GREAT MINORIES.'
'CHOCOLATE AND DRINKING POTS,' 'PUMKIN OR WARMING PANS,' 'POTTAGE POTS,' 'TINDER BOXES,' 'FLAT CANDLESTICKS OF THE NEWEST FASHION,' 'EXTINGUISHERS,' 'BOX DIALS,' 'PENCIL CASES AND YE NEWEST FOUNTAIN PENS,' 'CHAMBER GRATES,' 'STOW GRATES,' 'SMOAK JACKS,' 'MAN TRAPS.'
- Italian
Warehousemen 'LEGORNE HATS,' 'LUTE AND VIOLIN STRINGS,' 'BOOKS OF ESSENCES,' 'VENICE TREACLE,' 'BALSOMES,' 'FLORENCE CORDIALS,' 'BOLOGNIA SAUSIDGES AND NAPLE SOAP.'
- Itinerant Printseller
Japanners 'JOHN JUKES DOES ALL MANNER OF JAPAN WORK, MENDS OLD JAPAN AND MAKES IT FRESH AS NEW. SECURES INDIA JAPAN IN YE NEATEST MANNER.'

- Lacemen 'MAKES ALL SORTS OF SHOULDER KNOTS IN GOLD SILVER SILK OR WORSTED OFFICERS AND SERJEANTS SWASHES. FIVE STRINGS IN THE NEATEST TASTE.'
- Lamplighter (See Plate L.)
- Landscape and Portrait Painter
- Lantern Maker 'FURNISHETH PERSONS OF QUALITY AND OTHERS WITH LAMPS, LANTHORNS AND IRONS. ALSO KEEPS SERVANTS TO LIGHT THEM AT REASONABLE RATES.' (See Plate LI.)
- Lapidary
- Leather Pipe and Bucket Maker Dated 1782.
- Lighterman and Coal Dealer
- Man-Midwife
- Mantua Maker
- Menagerie
- Mercers (See Drapers.)
- 'Messenger of Bankruptcy'
- Mill Maker 'At the Dial, Mill and Hand-screw IN TOOLEY ST., NEAR YE BRIDGE-FOOT, SOUTHWARK.
'MALT MILLS, SNUFF MILLS, COCHENEAL AND INDIGO MILLS, BARK MILLS, ALMOND MILLS, ETC.'
- Music Master 'TEACHER OF THE HARP AND BARD TO THE PRINCE REGENT AT THE OFFICE OF ROBES IN THE LORD STEWARD'S COURTYARD IN ST. JAMES' PALACE.'
- Musical Instrument Makers 'ALL SORTS OF TRUMPETTS AND KETTLE DRUMS, FFRENCH HORNS, SPEAKING TRUMPETTS, HEARING HORNES FOR DEAFE PEOPLE AND ALL SORTS OF POWDER FLASKS AND ALLSO

Musical Instrument
Makers (*contd.*)

WIND GANES MADE AND MENDED BY WILLIAM BULL TRUMPETT MAKER TO HIS MAJESTY WHO LIVETH *att the Sign of the Trumpett and Horne* IN CASTAL STREET NEARE THE MUYSE.' (See illustration p. 8.)

The Royal Mews stood on the site of The National Gallery, and 'was so called of the King's falcons there kept' (Stow).

'*At the Hautboy and 2 Flutes* IN BRIDE LANE COURT.'

'*At the Sign of the French Horn and Violin* OPPOSITE THE WAX WORK, FLEET STREET.'

'*At the Violin, Hautboy and German Flute* AT THE WEST END OF ST. PAUL'S CHURCHYARD.'

'MUSIC PRICKED.'

'JNO. JOHNSON AT *ye Harp and Crown*, CHEAPSIDE.' Dibdin the song writer was employed with this celebrated violin maker.

'HARPSICHORDS AND SQUARE PIANO FORTES.'

Musicians

'*Tabor and Pipe* IN HELMET COURT NEAR CATHERINE STREET, STRAND.'

'JOHN WARD *at the Violin and Hautboy* IN YE OLD CHANGE, CHEAPSIDE. PROVIDES MUSIC FOR CONSORTS, BALLS AND ASSEMBLIES.'

Mustard Maker

'BILL'S ORIGINAL DURHAM MUSTARD WAREHOUSE AT *The Fox* IN BUDGE ROW.'

Needle and Fish hook
Makers

'W. WYLDE, NEEDLEMAKER TO HER MAJESTY AT THE *Queen's Arms* IN ST. PAUL'S CHURCHYARD.'

Nightmen

'ROBERT STONE, NIGHTMAN AND RUBBISH CARTER *at the Golden Pole*, THE UPPER END OF WHITE CROSS STREET. DECENTLY PERFORMS ALL HE UNDERTAKES. NOW CARRIED ON BY HIS DAUGHTER.' (Account on back dated 1761.)

Nightmen (*contd.*)

'WILLIAM LINGLEY, NIGHTMAN AND POLEMAN FOR THE CITY OF LONDON. NO. 35 IN THE OLD CHANGE, CHEAPSIDE.' (Dated 1774.)

Notary Public

Nurserymen

'PINE APPLES RAISED AND SOLD BY HENRY SCOTT, GARDENER AT WEYBRIDGE. HE HAS CUT RIPE PINE APPLES EVERY WEEK FOR 15 MONTHS PASSED AND SHALL CUT UNTILL YE LATTER END OF OCTOBER.' (Dated 1754.)

Note to illustration reads:

Explanation, 'KNOWLEDGE AND LABOUR (ASSISTED BY FOUR ELEMENTS) PRESENTING THE GARDENER WITH A CORNUCOPIA OF FRUITS.'

Oilmen

'THOS. WADDELL & SON, OIL AND COLOURMEN AT THE *Original Good Woman* NEAR ST GILES' CHURCH LONDON.' Larwood says the *Good Woman*, or *Silent Woman*, represents a headless woman and was particularly used by oilshops. He hazards a guess that it may have had some reference to the Heedless (Headless) or Foolish Virgins in the Parable.

'THE FINEST SALLET OYLS OR VIRGIN LUCA,' 'FLORENCE AND GENOA OYL FOR SCOWRING IRON OR BRASS,' 'OYL FOR PLAISTERS AND OYNTMENTS,' 'RAPE OYL FOR LAMPS,' 'MACKARONEE,' 'VERMAJELLY,' 'SALT PETER AND PETER SALT,' 'SALT PRUNELLA,' 'CHINA SOYE AND KETCHUP,' 'CAVEAR AND PICKLED OYSTERS,' 'MORRELLS AND TRUFFLES,' 'BOLOGNIA SAUSAGES,' 'SPRUCE BEER AND PEARL ASHES,' 'LEMON AND VERJUYCE,' 'LINKS AND FLAMBEAUX,' 'LAM-BLACK CORD AND PACK-THREAD.'

Paper Stainer

'AT THE CHINEE PAPER WAREHOUSE IN NEW-GATE ST.'

Patten Makers

Pavior

Peruke Makers

'THOMAS BOWMAN, PERRUQUES INVENTED 1796
PATENT OBTAINED 1800.'

'MAKES ALL PERUKES AND LADY'S TATES IN THE
NEATEST MANNER. LADIES BRAIDS AND
CRAPE CUSHIONS.'

'At the Sign of the Phoenix and Locks of Hair.'

Pewterer

'PEWTER DISHES AND PLATES. ALEHOUSE POTS
AND WINE MEASURES, TEAPOTS, PEWTER,
OCCUMY AND WHITE METAL SPOONS, BEL-
Lows, BOX IRONS AND FLAT IRONS, CANDLE-
STICKS AND SNUFFERS. MAKES ALL SORTS OF
PEWTER TOYS.'

'At the Golden Dish IN PATERNOSTER ROW NEXT
CHEAPSIDE.'

Pin makers

'PIN MAKERS AND CITIZENS ON LONDON
BRIDGE.' (See Plate LXXVII.)

Pinkers

Pipe-makers

Plaster of Paris

Figure-maker

Poleman and Carter

'DECENTLY PERFORMS ALL HE UNDERTAKES.'

Pork-butcher

'SAUSAGES AND HOGS PUDDING OF A PECULIAR
FLAVOUR.'

Potter

'JOSIAH WEDGWOOD, POTTER TO HER MAJESTY,
BURSLEM IN STAFFORDSHIRE.'

N.B.—HIS MANUFACTURE IS SOLD AT HIS
WAREHOUSE IN GT. NEWPORT ST., LONDON
AND AT NO OTHER PLACE IN TOWN AND
AS HE SELLS FOR READY MONEY ONLY HE
DELIVERS THE GOODS SAFE AND CARRIAGE
FREE TO LONDON.

Press-maker and
Turner

'MAKERS OF WOODEN SCREWS FOR PRESSES.'

Printsellers

'DOROTHY MERCIER *at the Golden Ball* IN WIND-MILL ST. SELLS FLOWER PIECES IN WATER COLOURS PAINTED BY HERSELF FROM THE LIFE. AND FANNS FOR LADIES IN A NEW AND ELEGANT MANNER.' (See Plate LXXVIII.)

'ELIZABETH BAKEWELL MAP AND PRINTSELLER AGAINST THE END OF BIRCHIN LANE IN CORNHILL.'

'GLASS PAINTINGS AND PICTURES FOR CHIMNEY PIECES. MAKES ALL SORTS OF FRAMES IN THE NEATEST MANNER. STAIRCASES AND ROOMS NEATLY FITTED UP WITH INDIAN PICTURES AND ALL SORTS OF LIQUID COLOURS FOR SURVEYORS, ETC.'

'*At the Sign of Ye Laughing Painter* IN CROSS COURT.'

Prize Fighter

'JAMES FIGG, MASTER OF YE NOBLE SCIENCE OF DEFENCE. ON YE RIGHT HAND IN OXFORD ROAD NEAR ADAM AND EVE COURT. TEACHES GENTLEMEN YE USE OF YE SMALL BACK-SWORD AND QUARTERSTAFF.' (Engraved by Wm. Hogarth.)

Pump Maker and
Pipe Borer

'FRANCIS SUTTON, SOHOO SQUARE. MAKES AND MINDS ALL SORTS OF WOODEN PUMPS. UNDERTAKETH THE DIGGING AND CLEANING OF WELLS.'

Quack Doctors

'ELDRIDGE THE NORWICH ARTIST. THE TRUE PREPARER OF FRIAR'S GRAND ORIGINAL SPECIFIC BALSAM OF HEALTH; FINE PURGING SUGAR CAKES FOR WORMS; BENGAMOTT AND FINE CEPHALIC HERB-SNUFF FOR THE HEAD AND EYES.' (See also Plate LXXXVIII.)

Quill and
Pen-makersRatcatcher and Sow
Gelder

Razor Makers *At the Halbert.*
 At the Pistol and C. (See Plate LXXXI.)
 At the Pistol and L.
 At the E.T. and Crown.
 At the Red M. and Dagger. (Compare under
 Cutlers). Also see p. 16.

Rocking-horse
 Maker

Scale Makers

*'At the Sine of the Porridge Pot ON LONDON
 BRIDGE BEAMS STILLARDS & GOLD
 SCALES.'*

'THE STANDARD Wth OF YE FOLLOWING COINS:

	DWT.	GR.
A JACOBUS	6	6
$\frac{1}{2}$ JACOBUS	3	3
CAROLUS	5	18
$\frac{1}{2}$ CAROLUS	2	21
GUINEA	5	9
$\frac{1}{2}$ GUINEA	2	16 $\frac{1}{2}$
MOIDER	6	22 $\frac{1}{4}$
$\frac{1}{2}$ MOIDER	3	11
PISTOL	4	8
$\frac{1}{2}$ PISTOL	2	4

NOTE THAT EACH GRAIN IN GOLD IS 2^d. AT
 $\frac{1}{4}$ P. OUN.' (See Plate LXXXII.)

Sedan Chair Maker (See Plate LXXXIII.)

Sergeants at Mace

Shampooing Surgeon *'SAKE DEEN MAHOMET. THE ART OF SHAMPOO-
 ING FIRST INTRODUCED INTO ENGLAND BY
 HIM IN 1784.'*

Shell Fish Warehouse *'At the Oyster Girl NO. 13 CHARLES STREET,
 SOHO SQUARE, DINNERS DREST AT THE
 SHORTEST NOTICE. MORNING, EVENING AND
 SUNDAY PAPERS IN THE COFFEE ROOM,
 GENTEEL ROOMS FOR THE RECEPTION OF
 COMPANY. BEST NATIVE OYSTERS WAR-
 RANTED GOOD BARRELLED.'*

Ship Broker	'SELLS SHIPS OR PARTS OF SHIPS BY PUBLICK OR PRIVATE SALE. LETS SHIPS TO FREIGHT, ENTERS OR CLEARS SHIPS AT THE CUSTOM HOUSE.' (See Plate LXXXV.)
Ship-masters	' <i>The Henry and ffrancis</i> . ROBERT OSBORN MASTER IS NOW LOADING AT THE CUSTOM HOUSE KEY.'
Shot Maker	
Shoemaker	BLOOMFIELD, NO. 14 GREAT BELL ALLEY, COLEMAN ST. [The Poet-Shoemaker 1766-1823. Robert Bloomfield, author of 'The Farmer's Boy.']
Silk Thrower	
Skeleton Seller	
Skinner	'DEALER IN PHIALS.'
Smith	'MAKETH THE NEW INVENTED SMOAK JACKS WHICH ARE GREAT PREVENTERS OF CHIMNEYS SMOAKING.'
Snuff Dealers	'THE <i>Rasp and Crown</i> . FRIBOURG & TREYER NO. 34 UPPER END OF YE HAY MARKET.' 'JOHN SAULLÉ & PONTET AT THE <i>Crown and Rasp</i> , SUCCESSORS TO THE LATE M ^r . JAMES FRIBOURG, IN PALL MALL NEAR THE HAY MARKET. FRENCH MANUFACTURERS OF RAPEE SNUFF READY RASP'D OR UNRASPED.' (1768.) 'RAPPEE AND STRASBOURG SNUFFS.' 'FINEST BATTLE POWDER AT 1s. 6d. PER POUND.'
Spadderdash and Gaiter Maker	'JOHN DRAKEFORD <i>at the 3 Spatterdashes</i> NEAR EXETER CHANGE IN THE STRAND, MAKES AND SELLS ALL MANNER OF SPRING SPATTERDASHES.'
Stage Waggon and Coaches	'FLY VANS—LONDON TO CHELTENHAM IN 20 HOURS.'

Stationers	'CIPHERING BOOKS, COPPY BOOKS, SLATES, SLATE PENS, POPE JOAN BOARDS, BACK-GAMMON BOARDS, WAX WAFERS, SAND BOXES.'
Surgeon	'SERVED KING CHARLES YE 2ND IN YE DUTCH WARRS.' (See Plate LXXXVIII.)
Sworn Brokers	
Tailors	'KERSEY BEAVER SURTOUTS,' 'SHAG BREECHES,' 'FINE JEAN AND NANKEEN HABITS,' 'RICH SATTIN FLORENTINE WAISTCOATS.' W. COURT, TAILOR AND BREECHES MAKER, 17 GREAT PULTENEY St., GOLDEN SQUARE. Adopts the device of Adam and Eve sewing fig leaves together.
Tambour Maker	
Tea Men	'AS THE ATTENTION IN TRADE IS HERE CONFINED TO THIS SINGLE ARTICLE A PREFERENCE THEREBY IS PLEADED AND THE CURIOUS IN TEA MAY DEPEND UPON HAVING IT CHEAP AND GENUINE, NOT AFFECTED IN TASTE OR SMELL BY MANY DISAGREEABLE ARTICLES KEPT BY TEA DEALERS.' 'GERMAN SPAW AND PYRMONT WATERS.' 'HUNGAREY AND LAVENDER WATERS.' 'VINELLO AND PLAIN CHOCOLATE.' <i>At the China Man and Tea Tree.</i>
Ticket Porter	
Tobacconist	' <i>At the Jessamine Tree</i> , HAVANNA AND PORTUGAL SNUFF.' Brunn's Card—Tobacconist, of Great Marlborough St., portrays three men with this legend: 'THESE THREE UNITE IN ONE CAUSE, THIS SNUFFS, THAT SMOAKES, THE OTHER CHAWS.' The Snuffer says 'VOULEZ VOUS DE RAPE.' The Smoker ,, 'NO DIS BEEN BETTER.' The Chawer ,, 'WILL YE HA' A QUID.'

- Undertakers (*contd.*) 'SAFETY FOR THE DEAD. SIR WILLIAM SCOTT HAS DECIDED THE RIGHT TO INTER IN IRON.'
'FUNERALS DECENTLY PERFORMED.'
'VELVET PALLS, HANGINGS FOR ROOMS, LARGE SILVER'D CANDLESTICK AND SCONCES, TAPERS FOR WAX LIGHTS, HERALDRY FEATHERS AND VELVETS, FINE CLOTH CLOAKS AND MIDLING DO. RICH SILK SCARVES, ALLAMODE AND SARNETT HAT BANDS, BURYING CRAPE OF ALL SORTS.'
- 'IMPROVED COFFINS—THE FASTENINGS OF THESE IMPROVED RECEPTACLES BEING ON SUCH A PRINCIPLE AS TO RENDER IT IMPRACTICABLE FOR THE GRAVE ROBBERS TO OPEN THEM. THIS SECURITY MUST AFFORD GREAT CONSOLATION AT AN ÆRA WHEN IT IS A WELL-AUTHENTICATED FACT THAT NEARLY ONE THOUSAND BODIES ARE ANNUALLY APPROPRIATED FOR THE PURPOSE OF DISSECTION.'
- Upholsterers 'FOUR POST TENT BEDSTEADS WITH MORINE, HARATEEN, CHENEY AND CHECK FURNITURE.'
'SOPHAS.'
'ORGANS, HARPSICORDS AND PIANO FORTES. N.B. DEALER IN COALS.'
- Wax and Tallow
Chandlers AT THE '*Bee Hive and Wax Chandler.*'
'MOULD AND STORE CANDLES. ALSO THE FINE AND TRUE SPERMA CÆTI CANDLES,' 'FRENCH DIAPHANE CANDLES,' 'FLAMBEAUX.'
- Weaver
Whalebone and Cane
Merchants
Wire Drawer
Woad Dyer
Wool Staplers
- At the Peacock.*
- 'GOLD & SILVER WYER DRAWER AT THE *Shipp & Anchor* IN LOMBARD-STREET, NEARE GRACIOUS-STREET.'
- 'TO THE HON: EAST INDIA COMPANY.'

CHAPTER VII

TRADE CARDS BY WILLIAM HOGARTH

FROM various sources I have compiled a list of Tradesmen's Cards by, or attributed to, William Hogarth. That all of these are authentic is doubtful. It is more than probable that some are the work of W. H. Ireland—son of Samuel Ireland the engraver—forger of the Shakespeare manuscripts, and were ascribed by him to Hogarth.

The greater number of those mentioned will be found in Austin Dobson's *Hogarth*; others are given in *Graphic Illustrations of Hogarth*, by S. Ireland; *Hogarth's Works*, by John Ireland and Nicholls; *Hogarth Illustrated*, by John Ireland; and in auction sales catalogues of the collections belonging to Mrs. Hogarth and S. Ireland. The portfolios in the Print Room of the British Museum contain examples of nearly all the engravings listed.

- | | |
|------------|--|
| BOXER | JAMES FIGG, Oxford Road, near Adam and Eve Court. (Size $6\frac{1}{2}'' \times 4\frac{3}{4}''$.)
Will Hogarth fecit 1794. |
| BUN BAKER | RICHARD HAND, <i>King's Arms</i> , at Chelsey (see Plate V). (Size $7'' \times 5\frac{1}{4}''$.)
Wm. Hogarth, 1718 (?). |
| BUNN HOUSE | DAVID LOUDON's, at Chelsey (see Plate VI).
Wm. Hogarth. (Size $14\frac{3}{8}'' \times 8\frac{1}{8}''$.) |
| DRUGGIST | JAMES BARTLETT, at <i>The Three Angels</i> in Cornhill. (Size $6'' \times 4''$.)
The plate is engraved $\frac{J.B.}{1720}$.
A bill on the back of the card is dated 28 April, 1725. |
| ENGRAVER | W. HOGARTH (see Plate XXX). (Size $4'' \times 2\frac{3}{4}''$.)
The plate is engraved 'Aprill ye 23. 1720'.
Samuel Ireland, in <i>Graphic Illustrations of Hogarth</i> , says: 'Hogarth's own shop or message card which bears the date April 21st 1720.' Said to be Hogarth's earliest work. |

- ENGRAVER (*contd.*) W. HOGARTH at *ye Golden Ball*, ye corner of Cranborne Alley, little Newport Street.
 W. Hogarth, del^t. S.I.ft. (Size $4'' \times 2\frac{3}{4}''$.)
 The plate is engraved 'April ye 29 (?) 1720.'
 The day of the month is indistinct on all impressions I have seen. See also under Land Surveyor (p. 66).
- ENGRAVERS' PUNCH MAKER SOLSULL. Hogarth del. S.I. fec^t. 1781.
 (Size $5\frac{1}{2}'' \times 4\frac{1}{2}''$.)
- FAN MAKER GORDON. *Ye Golden Fan and Crown* in Tavistock St., Covent Garden. (Size $7'' \times 5\frac{1}{2}''$.)
 W. Hogarth Invt. J. Sympson sculp.
 An original drawing. I have seen no engraving.
- FROCK SHOP MARY AND ANN HOGARTH. *Ye Kings Arms* joyning to ye Little Britain Gate. (Size $6\frac{1}{4}'' \times 4\frac{1}{8}''$.)
 Hogarth del. T. Cook sculp. (see Plate XXXIV).
 In Samuel Ireland's *Graphic Illustrations* the plate is engraved 'W. Hogarth del J.I. fe'. Other impressions are without the names of artist or engraver. (Size $4\frac{1}{8}'' \times 3\frac{5}{8}''$.)
- GOLDSMITHS ELLIS GAMBLE (i) At *The Golden Angel*, in Cranbourn St., Leicester Fields. (Size $7\frac{3}{8}'' \times 5\frac{3}{4}''$.)
 A. M. Ireland sculp. (see Plate XXXV).
 (ii) 'A contracted copy of above' (Ireland and Nicholls' *Hogarth's Works*).
 (iii) 'Arms of Ellis Gamble, a direction card.' W. Hogarth S.I. fec^t. (S. Ireland's *Graphic Illustrations*.)

GOLDSMITHS
(*contd.*)

JNO. MONTGOMERY *at the Angel*, corner of Cambridge St. in Golden Square. (Size $7\frac{3}{8}'' \times 5\frac{3}{4}''$.)

This is a replica of Ellis Gamble's card (i) above with the name and address suitably altered.

PETER DE LA FONTAINE, *at the Golden Cup* in Litchfield St. Soho. (Size $7\frac{1}{2}'' \times 6''$.)

W. Hogarth Ft. 1798.

Probably engraved by Sympson. (See Frontispiece.)

WILLM. HARDY in Ratcliff highway near Sun Tavern Fields. (Size $2\frac{5}{8}'' \times 2''$.)

A mutilated copy of this card was given to S. Ireland by Mr. Bonneau—no perfect impression has been found.

JOHN BARKER, *Morocco Ambassador's Head*, Lombard St. (Size $3\frac{7}{8}'' \times 2\frac{1}{2}''$.)

INN

RAM INN, Cirencester. (Size $4\frac{3}{4}'' \times 5\frac{1}{2}''$.)

W. H. fecit 1719.

JAMES SMITH (? *The Angel*), Barkway, Hertfordshire. (Size $3\frac{1}{4}'' \times 2\frac{3}{4}''$.)

The sign resembles Ellis Gamble's.

ITALIAN
WAREHOUSEMEN

MRS. HOLT, at *Ye Two Olive Posts* in ye Broad part of the Strand. (Size $6\frac{3}{4}'' \times 5''$.)

Hogarth del. A.M.I. fct. (see Plate XLIX).

JOHN MARCHI, at *The Three Jars and Two Flasks*, near the Little Theatre in the Haymarket. [No. 12 Haymarket.] (Size $7\frac{1}{4}'' \times 5''$.)

A replica of Mrs. Holt's card above. Dated 1772.

KILGOUR & CUMINE, New Bond Street. (Size $6\frac{1}{4}'' \times 5''$.)

The engraving of Mrs. Holt's card has been reversed and details slightly altered.

LAND SURVEYOR AND ENGRAVER J. CHAPMAN, Royal Academy, Pall Mall.
(Size $2\frac{3}{4}" \times 2\frac{1}{8}"$.) This engraving is an adaptation from Hogarth's card issued from *The Golden Ball*.

PAVIOR 'Sign for a Pavior.' (Size $4\frac{3}{4}" \times 4\frac{3}{4}"$.)
Hogarth pinxt. J.I. sculp., dated 1790.
This is a design for a signboard rather than for a Trade Card.

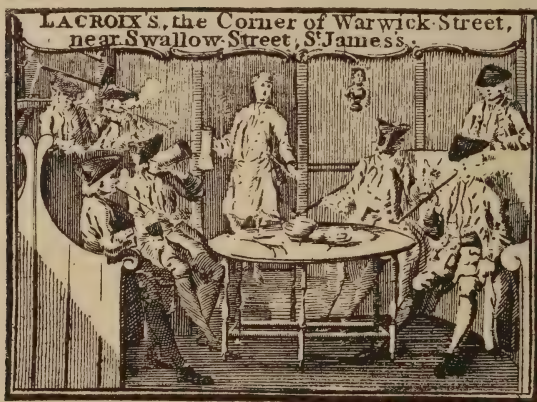
SIGN PAINTER 'Design for a Shop Bill.' (Size $6\frac{5}{8}" \times 5\frac{1}{8}"$.)
Hogarth pinxt. Merigot sculp., dated 1799.

TOBACCONISTS RICHARD LEE, at *the Golden Tobacco Roll* in Pant-
on Street, Leicester Fields. (Size $4" \times 3\frac{3}{8}"$.)
W. Hogarth invt.
Compare Hogarth's *Modern Midnight Con-
versation*.

LACROIX's, the Corner of Warwick Street,
near Swallow Street, St. James's. (Size
 $2\frac{3}{4}" \times 2\frac{1}{8}"$.) See illustration below.

HARRISON. A Tobacco paper.

UPHOLSTERER (Name panel left blank.) (Size $8" \times 7"$.)
On the back is written 'Engraved by W.
Hogarth 1731 in Fleet Street.'



A Tobacconist's Card by W. Hogarth

CHAPTER VIII

DESCRIPTIONS OF PLATES

With Notes on the Signs and Topography. Giving sizes, dates, and other particulars.

Except where otherwise mentioned, the examples are taken from the author's own collection.

Plate No.

GOLDSMITH

Frontispiece PETER DE LA FONTAINE *At the Golden Cup* in Litchfield Street, Soho, by William Hogarth. In Banks' Collection, dated 1798. (Size $7\frac{1}{2}'' \times 6''$.)

The Golden Cup was a sign derived from the arms of the Goldsmiths' Company and often used by Goldsmiths and Booksellers.

Litchfield Street ran from Upper St. Martin's Lane to Charing Cross Road. It is said that at No. 3 (Lady Paulet's) was a room with a ceiling which might have been painted by Hogarth.

The costumes are those of 1730-40.

BOOKSELLERS

- I. JOHN WILKIE *At the Bible* in St. Paul's Churchyard, engraved by Corbould and Jeffreys. (Size $8'' \times 6''$.)

The Bible became the symbol of the Booksellers and Publishers at the Reformation. John Wilkie was at this address from 1757 to 1770, and published *The London Chronicle* there. 'Treasurer of the Stationers' Company. He died 1785. The house was afterwards numbered 71. It stood by the north door behind the Chapter House.

- II. J. SEAGO. Print and Bookseller, High Street, St. Giles's. In the Banks Collection. Dated 1782. (Size $3\frac{1}{2}'' \times 2\frac{3}{8}''$.)

There is another card of J. Seago's, in which his address is given as 'High Street, St. Giles's near the Church' and embellished with an old ragamuffin in a tattered hat who is labelled 'Old Simon.' In this—probably earlier—card, he describes himself as Print-seller only.

Plate No.

BRAZIER

- III. THOMAS PICKETT *At the Sign of ye Frying Pan* in Compton Street, Soho. (Size $6\frac{1}{2}" \times 3\frac{3}{4}"$.)

'Citizen and Brazier' is written on the face.

The sign bears the City Arms and another coat which is not discernible.

BREECHES MAKER

- IV. JAMES POTTER *At the Sign of the Boot and Breeches*, in Shoemaker Row, Aldgate. (Size $6\frac{1}{2}" \times 3\frac{1}{2}"$.)

The makers of leather breeches for riding frequently combined their occupation with that of glover or bootmaker.

BUN BAKERS

- V. RICHARD HAND *At the Kings Arms* at Chelsey, by Wm. Hogarth, dated 1718. (Size $7" \times 5\frac{1}{4}"$.)

The ascription to Hogarth is a very doubtful one.

The Royal Arms are those of George I. This celebrated Royal Bun House was kept by the Hand family for four generations. In Smith's *Book for a Rainy Day* is quoted an advertisement of Mrs. Hand, who kept the shop from 1738 to 1798, informing her customers that she had determined not to sell Hot Cross Buns on Good Friday—only Chelsea Buns.

- VI. *David London's Bunn House at Chelsey*, by Wm. Hogarth. In Mr. C. W. F. Goss's Collection. (Size $14\frac{3}{4}" \times 8\frac{1}{8}"$.)

In the earlier impressions of this plate the name W. Hogarth does not appear—it was added later.

Masonic emblems and costume. Arms of George I. Costume 1730 *circa*.

It seems likely that this Bun-house is the same as that previously kept by the Hand family (see above).

The building stood at the corner of Grosvenor Row

Plate No.

BUN BAKERS (*contd.*)

(now 60 Pimlico Road), and contained a Museum of Curiosities, amongst which were two lead figures, 4 ft. high, of British Grenadiers (see figures in illustration). A good description and a drawing appears in Beaver's *Memorials of Old Chelsea*. It was pulled down in 1839.

CABINET MAKERS

- VII. CHARLES BLYDE *At the Chair and Tea Chest* in Knaves Acre. (Size 8" × 6".)

'Knave's Acre or Pulteney Street, Golden Square chiefly inhabited by those that deal in old goods and glass bottles'—Strype.

- VIII. JOHN BROWN *At the Three Cover'd Chairs and Walnut Tree*, St. Paul's Churchyard. (Size 7½" × 5".)

On the back of this card is an account dated 1738 for 'a large corner cabinet 15/-.' The Walnut Tree was a sign often adopted by cabinet makers. On the south side of St. Paul's Churchyard there was a Tavern of this name, and an eighteenth-century engraving shows a large tree on that side.

John Brown was here from 1728 to 1744. His shop was at the East end of the Churchyard near the school.

CALICO PRINTER

- IX. JACOB STAMPE *At ye Sign of the Callico Printer* in Houndsditch. (Size 5¾" × 5".)

In the Bagford Collection.

A very early example of the woodcut Trade Card. Green, in his *History of the English People*, mentions this card as being *temp.* James II.

Houndsditch—formerly the City Ditch surrounding the wall from the Tower to the Fleet by Newgate.

Plate No.

CARPENTER

- X. HENRY SIDGIER *At the Carpenters Arms* in Great Shere Lane (Temple Bar). (Size $6\frac{1}{2}'' \times 5''$.)

The Arms are those of the Carpenters' Company. 'Sheer Lane, or more properly Shire Lane, so called because it divideth the Cittie from the Shire'—(Stow). It had an unenviable reputation, and the name was changed to Lower Serle's Place. It was finally cleared away at the building of the Law Courts.

CHEMIST

- XI. RICHARD SIDDALL *at the Golden Head* in Panton Street, Haymarket. R. Clee fecit. (Size $10'' \times 7''$.)

The Head is possibly that of Glauber, a very favourite sign with Chemists. Another example of this card in the Banks Collection is dated 1781. An illustration of it appears in Hodgkin's *Rariora*. A similar card in the Hon. Gerald Ponsonby Collection bears the names Siddall & Swann.

CHIMNEY SWEEP

- XII. GEORGE CORDWELL *at the Golden Broom*, Grosvenor's Mews, near Berkley Square. (Size $7\frac{1}{2}'' \times 4\frac{3}{4}''$.)

In the Banks Collection. Dated 1784.

The Royal Arms are those of George II.

CHINA AND GLASS SELLERS

- XIII. JANE TAYLOR & SON *at the Feathers* in Pall Mall. (Size $6'' \times 4\frac{3}{4}''$.)

The small panels below the sign show a Tea Merchant and a Glass Blower's furnace.

Pall Mall is said by Wheatley to have been the first London street lighted by gas in 1807.

Plate No. CLOCK MAKER

- XIV. MATH^w. GAUCHERON *at the Dial* in Tower St., near ye
7 Dials. Jⁿ Fougeron, Sculp^r (Size 7" × 5".)

Where the seven streets met in St. Giles in the Fields stood a column, erected in 1694 and removed in 1773. In Evelyn's *Diary*, and again in Gay's *Trivia*, this is described as bearing seven dials, but Thorne, in his *Handbook to the Environs of London*, 1876, says that the block on which the dials were fixed is distinctly six-sided and is used as a mounting block near 'The Ship Inn,' Weybridge. The column itself was re-erected on Weybridge Green in 1822.

CLOG MAKER

- XV. THOS. BERRY *At the Patten and Crowne*, under St. Dunstan's Church in Fleet Street. (Size $6\frac{1}{4}" \times 4\frac{1}{4}"$.)

In the Banks Collection. Dated 1799.

This beautifully drawn card is reproduced in Hodgkin's *Rariora*.

CLOTHIERS

- XVI. CASALTINE & MATHEWS '*At the Lamb and Star* the
2^d shop in Houndsditch, facing Aldgate Church.'
(Size 8" × 5".)

Houndsditch (see under Plate IX).

- XVII. KENELM DAWSON *At the Sign of the Jolly Sailor* in Monmouth Street (St. Giles'). (Size $5\frac{1}{2}" \times 4"$.)

Monmouth Street in the eighteenth century was noted for its second-hand clothiers' or 'slop shops.'

Costume 1740 *circa*.

COALMAN

- XVIII. JOHN EDWARDS '*At the Old Collier and Cart* at Fleet Ditch near Holborn Bridge.' (Size 4" × $3\frac{1}{2}"$.)

This card has a space at the bottom for the account.

*Plate No.*COALMAN (*contd.*)

The specimen referred to contains an invoice dated 1717 for

‘1 Load of Coals & all Accounts 17/-.’

‘The Fleet Ditch’ was cleaned out, enlarged and banked in 1670 to allow of the passage of barges up as far as Holborn. The Fleet joined the Old Bourne at the foot of Holborn Hill.

COLOURMAN

XIX. NATHAN DRAKE *At the White Hart*, Long Acre. In the Franks Collection. (Size 7" × 5½".)

The White Hart couchant with collar and chain was the ordinary badge of King Richard II, surnamed of Bordeaux.

Long Acre has been noted for its famous coach-makers since the seventeenth century, and no doubt attracted ancillary trades such as those of Colourmen.

CONFECTIONER

XX. D. NEGRI *At the Pine Apple* in Berkeley Square. (Size 7½" × 6½".)

The Pineapple was the emblem generally adopted by confectioners in the eighteenth century.

Negri and Gunter were confectioners at the ‘*Pot and Pineapple*, Berkley Square,’ in 1784.

In the Banks Collection is a card of Negri and Wetten at Berkeley Square and also of Wetten and Son, 19 Bruton Street, dated 1785 and 1801.

In the same collection is a card of ‘Gunter, confectioner, 31 New Bond Street, from Mr. Negri’s.’ This is dated 1787.

No. 5 Berkeley Square has long been famous in its connection with Messrs. Gunter. The building of the Square itself was begun in 1698.

Plate No. COPPER PLATE MAKER

- XXI. BENJAMIN WHITTOW *At the Crown in Shoe Lane* (Holborn).
(Size $7\frac{1}{4}'' \times 6''$.)

The Crown is one of the oldest signs, and is read of as early as 1467. Shoe Lane was a centre for Sign Painters and the designers of broad-sheets.

COSTUMIER

- XXII. JACKSON'S HABIT WAREHOUSE in Taviſtock Street, Covent Garden. Woodifield sculp^t.

In Mr. E. E. Newton's Collection. Dated 1770.

Taviſtock Street in the eighteenth century was one of the most fashionable shopping streets.

CUPPER

- XXIII. JOHN RIGG. 'At the Hummums in the Little Piazza, Covent Garden.' Woodifield, Sculp^t. (Size $7'' \times 5\frac{1}{2}''$.)

'Hummums is a Bagnio or place for sweating in Covent Garden. Here is also a cold bath for such as are disposed to use it.'—Hatton's *New View of London*, 1708.

John Rigg states that 'it has always been kept and preserved for near an Hundred Years.'

CUTLER

- XXIV. JOHN BRAILSFORD, 'in ye Broad part of St. Martins Court, Leicester Fields.' (Size $6'' \times 4''$.)

On the back of this card various prescriptions have been noted, one is headed 'Receipt for ye Jaundies.'

DAIRYMAN

- XXV. THOS. EDWARDS *at the Ass and Foal*, Marylebone Lane.
(Size $7'' \times 6''$.)

In the Banks Collection. Dated 1781.

Plate No.

DENTIST

- XXVI. LAW. NO. 10 St. Albans Street, Pall Mall. (Size 4" × 3".)
In the Banks Collection. Machy, sculpt.

DRAWING MASTER

- XXVII. T. SANDBY, Junr. St. George's Row, Oxford Street.
(Size 9½" × 6½".)
B. West, R.A., inv: F. Bartolozzi, R.A., etched.
Published May, 1791, by T. Sandby, Junr., St. George's
Row.
B. West was elected P.R.A. in the following year.
The address is the same as on that of the card of Paul
Sandby the artist. A proof before letters is in the
Franks Collection.

DYER

- XXVIII. JOHN WILDBLOOD *at the Rainbow and 3 Pidgons* in St.
Clements Lane in Lombard Street. (Size 5½" × 3¾".)
In the Victoria and Albert Museum.
The Rainbow was a favourite and appropriate sign for
Dyers, and this device, not dissimilarly drawn, is to be
seen on the poster of a Dyer and Cleaner to-day.

ENGRAVERS

- XXIX. WM. AND CLUER DICEY *at the Maidenhead* in Bow Church
Yard. (Size 8" × 6".)
'It is impossible to determine whether "the Maiden-
head" was set up as a compliment to the Duke of
Buckingham, to Catherine Parr, or to the Mercers'
Company, for it is the crest of the three . . . but
since Elizabeth's reign it has doubtless frequently
referred to the Virgin Queen.' (Larwood and Hotten's
History of Signboards.) It was a sign used by the early
printers.

Plate No. ENGRAVERS (*contd.*)

In *The London Journal*, 1724, is an advertisement of Cluer's Printing Offices, and a later one gives notice that the business is carried on by his widow, Elizabeth Cluer.

The firm seems always to have specialised in the engraving of Shopkeepers' Bills, and in one advertisement adds, 'Likewise Mr. Handel's Operas are there Engraved, Printed and Sold.'

XXX. W. HOGARTH, dated April ye 23. 1720. (Size $4'' \times 2\frac{3}{4}''$.)
In the Franks Collection.

Bryan's *Dictionary of Painters and Engravers* says that this card is Hogarth's earliest known work. It appears in S. Ireland's *Graphic Illustrations of Hogarth*.

See list of Hogarth's Trade Cards on p. 63 and also Plate V, which it will be seen is dated 1718. A somewhat similar card bears the wording:

'W. Hogarth
Engraver at ye *Golden Ball*
Ye corner of Cranbourne Alley
Little Newport Street.'

In the Sale Catalogue of Samuel Ireland's Collection this is described as Hogarth's 'shop-bill or message card.'

FIRE ENGINE MAKER

XXXI. JOHN BRISTOW. Ratcliffe Highway, Larken sculpt.
Dated 1775. (Size $9\frac{1}{2}'' \times 6''$.)

The Manual Engine is marked 'J. Bristow fecit.'

The three badges below it are those of The London Assurance, The Sun, and The Royal Exchange Fire Insurance Companies. In the Guildhall Library is another card of John Bristow with 'A Perspective View of part of the Ruins of the late dreadful Fire which happened in Cornhill March 25th, 1748.' This one has the badges of twenty-one Fire Insurance Companies.

Plate No.

FRAME MAKERS

XXXII. Ross. No. 113 Gt. Portland Street. Pergolesi del. et sculpt. (Size $3'' \times 5''$.)

In the Banks Collection. Dated 1788.

XXXIII. JOSEPH COX in Round Court in St. Martin's-le-Grand. (Size $6'' \times 3\frac{3}{4}''$.) In the Banks Collection. Dated 1786.

FROCK SHOP

XXXIV. MARY AND ANN HOGARTH. 'From the old Frock Shop the corner of the Long Walk facing the Cloysters. Removed to *Y^e King's Arms* joyning to *y^e Little Britain Gate* near Long Walk.' (Size $6\frac{3}{4}'' \times 4\frac{3}{4}''$, also $4\frac{1}{8}'' \times 3\frac{5}{8}''$.)

Hogarth del: T. Cook sculpt.

This engraving is usually considered to be one of the Ireland forgeries.

Mary and Ann were sisters of Wm. Hogarth who died 1764. Mary, born 1699, predeceased her brother, and Ann, born 1701, died in 1771. Little Britain is said, according to Stow, to have taken its name from a mansion used by the Dukes of Brittany. It was famous for its Booksellers' Shops.

The Cloisters, those of Christ's Hospital, adjoined Long Walk and led to St. Bartholomew's Hospital; the Gate was one leading into Christ's Hospital.

The costumes shown are 1730-1740.

GOLDSMITHS

DE LA FONTAINE (see note to Frontispiece, p. 67).

XXXV. ELLIS GAMBLE at *the Golden Angel* in Cranbourn St., Leicester Fields. A. M. Ireland sculpt. (Size $7\frac{3}{8}'' \times 5\frac{3}{4}''$.)

Wheatley's *London Past and Present* quotes the following extract from Knowles' *Life of Fuseli*:

'At the *Golden Angel* in Cranbourne St. Leicester Fields lived Ellis Gamble the goldsmith to whom Hogarth

Plate No.

GOLDSMITHS (*contd.*)

was apprenticed to learn the art of silverplate engraving. [1712.] A shop-bill engraved for Gamble by this eminent apprentice is greatly coveted by the collectors of Hogarth's works and fine impressions fetch extraordinary prices.'

Samuel Ireland considered his own impression of this card to be unique—it is certainly very rare. In the Catalogue of the Sale of Ireland's Collection, 1797, it is recorded that this print had previously fetched £7. Cranbourne Street or Alley (see description to Plate LXXXVI).

XXXVI. JOHN RAYMOND *at the Boy and Corall* in Gutter Lane. (Size 6" × 4".)

In the Franks Collection.

XXXVII. BENJAMIN CARTWRIGHT *At the Crown and Pearl*, near ye George Inn, West Smithfield. (Size 7½" × 5½".)

GROCERS

XXXVIII. GEORGE FARR *at the Bee-hive and Three Sugar Loaves* in Wood Street near Cheapside. (Size 9" × 6¼".)

The *Three Sugar Loaves* was the most usual sign for Grocers and Tea-men.

Wood Street, Stow suggests, was named after Thos. Wood (Sheriff 1491), but it was so called before that date. The well-known tree at the Cheapside corner marks the site of the church of St. Peter-in-Cheap.

A Spanish horse snuff mill and a Scotch mull are shown at the foot of this card.

XXXIX. RAY AND LUMLEY *At the Tea-Tub, Three Sugar Loaves and Crown* near Cruched-Fryers in Mark Lane. J. Watts, sculpt. (Size 6" × 4½".)

Mark Lane, or originally Mart Lane, 'so called of a privilege sometime enjoyed to keep a mart there.'

Plate No.

GROCERS (*contd.*)

Stow says, 'In this street (Hart Street or Crutchet Friars) sometime stood one house of Crouched (or Crossed) Friars—founded about the year 1298.'

The Great Fire broke out in Mark Lane (compare Pepys's *Diary*, Sep. 2, 1666).

- XL. JOHN RICHARDSON '*At the Canister and Three Sugar Loaves* against Hatton Garden.' (Size $5\frac{1}{4}" \times 4"$.)

On the back of this card is a bill dated 1756 which reads:
 'A Single Loaf 10lbs. 13oz. at 8d. 0 7 $2\frac{1}{2}$
 Souchong Tea 1lb. 0 10 0'

HABERDASHERS

- XLI. PEARSON 'at the *Royal Point* in Taviſtock Street, Covent Garden.' Bride, sculpt. Dated 1774. (Size $8\frac{3}{4}" \times 7"$.)
 The sign denotes the Laceman.

This is a good example of the Trade Card which has a bill-heading printed on the back of it (see p. 2), where the full name (Matthew Pearson) is given, and the street number (74) has been inserted.

An earlier card of Pearson's adds 'of Paulin's' to the address. Paulin's was a famous haberdasher, also in Taviſtock Street (see p. 19).

- XLII. SIBBELLA LLOYD, MARTHA WILLIAMS & ELIZABETH STOREY '*at Ye Three Angels* against George Yard, Lombard Street.' (Size $7\frac{1}{2}" \times 5"$.)

Three Angels was a sign often adopted by Linen Drapers. In R. Harwood's Plan (1792) this house is numbered 32 Lombard Street.

Hilton Price, in his *Signs of Lombard Street*, gives:

No. 32 *Three Angels*, 1723. Mary Browne and
 Margaret Morris.
 1731. Richard Brōwne.

Plate No. HABERDASHERS (*contd.*)

The *George and Vulture* Inn mentioned in *The Pickwick Papers* stood at the end of George Yard.

- XLIII. JAMES RAYNOLDS *At the Hand and Penn* in Rusell St., Covent Garden. (Size $5\frac{1}{4}'' \times 3\frac{3}{4}''$.)

The Hand and Pen was the Sign of Scriveners and Writing Masters.

HATTERS

- XLIV. CHARLES PAGET *at the Black Boy and Hatt*, High Holbourn. (Size $8'' \times 5''$.)

- XLV. THOMAS COLLYER '*at ye King's Armes and Beaver* in Exchange Alley in Cornhill.' (Size $7\frac{1}{2}'' \times 4\frac{1}{2}''$.)

'Haberdasher of Hatts.'

The origin of the word haberdasher, according to Skeat, is Icelandic—*bapurtask*, from the haversack in which pedlars carried their wares.

The Royal Arms are those of William III, 1689-1702, and it was no doubt out of compliment to him that the advertisement is repeated in Dutch. Exchange Alley now Change Alley.

HOSIERS

- XLVI. WILLIAM ROBERTS '*at the Three Squirrils* in Jermyn Street.' (Size $5'' \times 6''$.)

'Cages with climbing squirrels and bells to them were formerly the indispensable appendages of the outside of a Tinman's shop, and were, in fact, the only live sign.' (Larwood and Hotten's *History of Signboards*.)

A bill made out by W. Roberts to Charles Howard, Esq. (afterwards the 11th Duke of Norfolk), is dated 1775. Gray the poet was in the habit of lodging at Robert's the hosiers at the east end of Jermyn Street.

- XLVII. THOMAS MOORE '*à l'Enseigne de l'Evesque Blazé* dans Chiswell Street' (Finsbury Square). (Size $8'' \times 6\frac{1}{4}''$.)

Plate No.

HOSIERS (*contd.*)

Bishop Blaze or Blaize, otherwise St. Blasius, was Bishop of Sebaste in Cappadocia, and became the patron saint of Woolcombers. He is represented with the instrument of his martyrdom—an iron comb.

The arms are those of George III.

In the Franks Collection is a rather similar card of Thomas Moore, but with the letterpress in English and without the Royal Arms. At the foot is a frame-knitting machine. On the back is a bill dated 1777. The plate is signed B. Webb script. Morrison sculpt.

INSTRUMENT MAKER

XLVIII. JAMES SIMONS '*at Sir Isaac Newton's Head*, Marylebone Street.' (Size $6\frac{1}{2}" \times 4\frac{3}{4}"$.)

Longmate, sculpt.

Marylebone Street (Regent Street) was built *circa* 1680, and was so called because it led from Hedge Lane (now Whitcomb St.) to Marylebone.

ITALIAN WAREHOUSEMAN

XLIX. MRS. HOLT *at ye Two Olive Posts*, Strand.
Hogarth del. A. M. Ireland sculpt. (Size $6\frac{3}{4}" \times 5"$.)

In the Catalogue of the Sale of Samuel Ireland's Collection it is stated that this print had previously sold for nine guineas.

This same design is used on the Billhead (dated 1772) of John Marchi at the *Three Jars and Two Flasks*, wine merchant, in the Haymarket. Slightly altered, it appears again on the Trade Card of Kilgour & Cumine, grocers, in New Bond Street.

The *Olive Tree* was a common sign for Italian Warehousemen.

Plate No. LAMPLIGHTERS

- L. JOHN CLARK, Denmark Street, St. Giles-in-the-Fields.
(Size $6'' \times 7\frac{1}{2}''$.)
- LI. WILLM. CONAWAY, in Dean Street, Soho. (Size $5\frac{1}{2}'' \times 4''$.)
The card shows Monmouth House, Soho Square, built
by Sir Christopher Wren, where Bateman's Buildings
now stand. See details on p. 26.
The same engraving appears on the card in the Banks
Collection of Joel Iles, oilman, Queen Street, Soho.

LIBRARY

- LII. FRANCIS NOBLE's at '*Otway's Head*, King Street, Covent
Garden.' Ravenet, sculpt. (Size $7\frac{1}{2}'' \times 5\frac{1}{4}''$.)
Francis Noble died 1792.
The costumes date this card 1745-1750.
In 1770 there were only four Circulating Libraries in
London. The earliest was Wright's in the Strand,
started in 1740.

LINEN DRAPERS

- LIII. BENJAMIN COLE '*at the Sun* in St. Paul's Churchyard.'
B. Cole, sculpt. (Size $6'' \times 4''$.)
The costume is that of the reign of George I or late
Queen Anne, 1710-1720.
- LIV. JOHN MORRIS '*at the Old Black Boy* in Norton Folgate.'
(Size $5\frac{3}{4}'' \times 4''$.)
The *Black Boy* was usually a tobacconist's sign.
- LV. EDWARD EYRE '*at the Wheatsheaf* in York Street, Covent
Garden.' (Size $5\frac{3}{4}'' \times 3\frac{3}{4}''$.)
The *Wheatsheaf* is more commonly a baker's sign.
- LVI. PETER ORTON '*at the Black-Moors Head* in Fleet Street,'
dated 1754. (Size $7\frac{1}{4}'' \times 5''$.)
Negroes were called Black Moors or Black-a-moors to
distinguish them from the Moors or Tawny Moors.
- LVII. E. JEFFERYS '*at the Dolphin* over against Middle Row,
Holborn.' (Size $6'' \times 3\frac{3}{4}''$.)

Plate No.

LINEN DRAPERS (*contd.*)

Middle Row was an island row of houses towards the south side of the street by Holborn Bars, nearly opposite the end of Gray's Inn Road. It was pulled down in 1867.

In the Hon. Gerald Ponsonby Collection there is a later card of Jefferys' with a Chippendale frame.

MERCERS

- LVIII. EDWARD NOURSE *at ye Turks Head*, Cheapside. (Size $6\frac{1}{2}" \times 4\frac{1}{4}"$.)

This house was subsequently No. 13 Cheapside. It was occupied in 1744-1766 by Phipps & Henley, Mercers
1760 by John Henley, Mercer.
1767 by Edwards, Salmon & Ryder, Mercers.

- LIX. CRANSTON '*at the Three Nuns and Wheatsheaf* in Great Bridge Street, Westminster.' (Size $8\frac{3}{4}" \times 7\frac{3}{4}"$.)

The *Three Nuns* was a sign often adopted by drapers. The connection has been accounted for by the reputation that the holy sisterhoods had for being expert in lace embroidery and other fine work.

- LX. ADAMS'S '*at the Seven Stars* in Norris Street, near St. James's, Hay Market.' (Size $7" \times 4\frac{3}{4}"$.)

The seven stars of the Pleiades is one of the Masonic emblems. Norris Street led westward from the Haymarket into St. James' Market, which last was demolished to make way for the southern part of Regent Street. In the centre stood a large Market Hall.

- LXI. WM. RYDER AND EDWD. NICKLIN *at the Indian Queen*, by the Cloisters, West Smithfield. (Size $7\frac{1}{4}" \times 5"$.)

The Cloisters are St. Bartholomew's.

- LXII. WHITEHEAD RUMBALL '*at the Golden Anchor* near the New Church in the Strand.' (Size $6" \times 4"$.)

Plate No. MERCERS (*contd.*)

'The New Church' is St. Mary-le-Strand, built by James Gibbs in 1714. Here stood the great Maypole which was set up in 1661.

'What's not destroyed by Time's devouring hand
Where's Troy, and where's the Maypole in the
Strand?'

Bramston, *Art of Politics*, 1731.

'Where the tall Maypole once o'erlooked the Strand.'
Pope, *The Dunciad*.

LXIII. EDWARD ARGLES *at ye Indian King*, near Warwick Court, Holborn. (Size $7\frac{1}{4}'' \times 5''$.)

Warwick Court stands on the site of the Earl of Warwick's house.

LXIV. GABRIEL DOUCE '*at ye Lamb and Black Spread Eagle*' in New Round Court, Strand. (Size $5\frac{1}{4}'' \times 4\frac{1}{4}''$.)

In the Franks Collection.

New Round Court was on the north side of the Strand where now stands the Charing Cross Hospital.

LXV. GARNHAM EDWARDS '*at the Old Indian Queen*, facing Hatton Garden, Holborn.' (Size $5\frac{3}{4}'' \times 4\frac{1}{4}''$.)

The shop probably stood on the site of John Gerard's garden—his *Herbal* was published in 1597. On the other side of Holborn were the gardens of Hatton House.

MILLINER

LXVI. MARTHA WHEATLAND AND SISTER '*at Queen Charlott's Head*, Near Wood Street, Cheapside.'

W. Tringham, sculpt., dated 1761. (Size $7'' \times 5\frac{1}{4}''$.)

The Queen of George III rarely figures on signs.

From the fourteenth to the seventeenth century only the shops of goldsmiths were permitted in Cheapside; after Charles I it was inhabited by mercers and linen drapers.

Plate No. NIGHTMEN

LXVII. WILLIAM WOODWARD, 1 Marylebone Passage, Wells Street, Oxford Market. (Size $7\frac{3}{4}'' \times 6''$.)

In the Victoria and Albert Museum.

Oxford Market was demolished in 1880; the site is now occupied by Oxford Mansions.

LXVIII. JOHN HUNT in Goswell Street, near Mount Mill. (Size $7'' \times 5\frac{1}{2}''$.)

Mount Mill in Goswell Street (now Goswell Road) was on the east side, opposite Compton Street.

PAPERSTAINER

LXIX. JAMES WHEELLEY 'opposite the Church in Little Britain.' (Size $6'' \times 7''$.)

In the Banks Collection.

The costume here indicates 1760 to 1770.

Little Britain, in early days 'Brettone Strete.' Stow derives the name 'of the Dukes of Brittany lodging there.'

PAPERSTAINER AND ENGRAVER

LXX. MATTS. DARLY '*At the Acorn* facing Hungerford, Strand.' (Size $10'' \times 7\frac{3}{8}''$.)

Matt. Darly inv. & sculpt. In the Banks Collection, dated 1791.

M. Darly was a well-known caricaturist, engraver and printseller. A large number of the plates for Chippendale's *The Gentleman and Cabinet-makers' Director* (1754-1762) were engraved by him.

Charing Cross Station stands on the site of Hungerford Market.

Plate No.

PAWNBROKER

- LXXI. JOHN FLUDE, No. 2 Grace Church Street.
Delegal sculpt. From Mr. E. E. Newton's Collection.
In Norden's Map of London, Gracechurch Street is
marked 'Gratious Street.' Stow terms it 'Grasse
Street.'

PERFUMER

- LXXII. RICHARD WARREN '*at the Golden Fleece* in Mary-le-Bonne
Street, Golden Square & fronting Wood Street,
Cheapside.' (Size $6\frac{3}{4}" \times 8\frac{1}{2}"$.)
New Complete Guide, 1777, gives Warren at Marylebone
Street.
London Directory, 1784, places him at No. 5 Marylebone
Street, and also at No. 41 Cheapside.
Marylebone Street (see description, Plate XLVIII).

PERUKE MAKERS

- LXXIII. WILLIAM JOHNSON in Castle Alley, Royal Exchange.
Engraved by Grayhur.
Castle Alley now Castle Court. (Size $7" \times 5\frac{3}{4}"$.)
Costume 1750 *circa*.
LXXIV. THOMAS GIBBONS '*at the Blew and White Peruke* in
Rosemary Lane.' (Size $5\frac{1}{2}" \times 4\frac{1}{4}"$.)
Rosemary Lane—now Royal Mint Street, formerly Hog
Lane; here was a notorious mart for old clothes called
the Rag Fair.

PEWTERERS

- LXXV. THOS. SCATTERGOOD '*at the Blackmoors Head* near the
South Sea House in Bishopsgate Street.' (Size
 $4\frac{3}{4}" \times 3\frac{3}{4}"$.)
South Sea House, built for the famous company in 1711
—now the home of 'The Baltic.'
Thomas Scattergood was Warden of the Pewterers'
Company in 1733; his 'touch' or mark was Two

Plate No.

PEWTERERS (*contd.*)

Hands with Hammers and a Rose. His son, Thomas Scattergood, was Warden 1770 and 1773, and Master in 1774 and 1775.

Blackmoor's Head (see description notes to Plate LVI).

- LXXVI. JOHN KENRICK, near Cherry Garden Stairs, Rotherhithe.
(Size $6\frac{3}{4}'' \times 4\frac{3}{4}''$.)

In the Victoria and Albert Museum.

John Kenrick was Renter Warden of the Pewterers' Company in 1754. His 'touch' was a Stork.

PIN-MAKERS

- LXXVII. GEORGE WORRALL, THO. WEAVER, JN. WOODWARD,
and JN. JEFFERIS, dated 1756. (Size $6\frac{1}{2}'' \times 4''$.)

The Arms are those of the Pinners' and Needlers' Company.

Pennant says 'most of the houses on London Bridge were tenanted by Pin-makers. The houses were removed in 1761.' Most of them were demolished before that date—one tenement, that leased to Mary Russell and let to John Evans at the 'South East End,' stood until Lady Day, 1762.

Until the erection of Westminster Bridge in 1750, this was the only bridge over the Thames at London.

PRINTSELLER

- LXXVIII. DOROTHY MERCIER '*at the Golden Ball* in Windmill Street, Golden Square.' (Size $10'' \times 6''$.)

In the Banks Collection, dated 1781.

The costumes are those of 1750-1760.

QUACK

- LXXIX. DR. JAMES'S POWDERS 'sold only by J. Newbery, *at the Bible and Sun* in St. Paul's Churchyard.' (Size $16'' \times 10''$.)

T. Kitchin sculpt. In the Banks Collection, dated 1782. *Bible and Sun*, No. 65 St. Paul's Churchyard, was occupied in 1757-1775 by John Newbery, Publisher.

*Plate No.*QUACK (*contd.*)

'Here Johnson sold the *Vicar of Wakefield* for 60 guineas for Oliver Goldsmith. . . . Newbery appears from old advertisements to have done a large business in patent medicines. . . . The site is now occupied by The Religious Tract Society.' (Hilton Price's 'Signs of Old London,' in *London Topographical Records*, Vol. III.)

John Newbery was the pioneer publisher of special books for children.

RAZOR MAKERS

LXXX. HENRY PATTEN '*at the Saw and Crown* in Middle Row, Holborn.' E. Warner sculpt. (Size $7\frac{1}{2}" \times 6"$.)

Middle Row (see notes on Plate LVII).

LXXXI. JAMES BERNARDEAU '*at the Pistol and L.* in Russell Court, Drury Lane.'

Russell Court was a foot passage from Drury Lane to Catherine Street.

An initial was often introduced into cutlers' signs (see p. 16). The description is repeated in French.

SCALE MAKERS

LXXXIIA. JOHN PICARD '*at ye Hand and Scales* the corner of Maiden Lane in Wood Street.' (Size $3\frac{1}{2}" \times 2\frac{1}{4}"$.)

John Picard is known to have been in business at this house in 1726.

LXXXIIB. TIM^{hy}. ROBERTS '*at the Hand and Scales* next ye Corner of Queen Street in Watling Street.' (Size $2\frac{3}{4}" \times 1\frac{3}{4}"$.)

Queen Street was made just after the Great Fire to give a direct route from the Guildhall down to the river.

This card is interesting, as it gives the gold coinage of James I, together with the foreign gold pieces in currency.

Plate No. SEDAN CHAIR MAKER

LXXXIII. W. INSLEY in Marylebone Street, St. James's. In the Banks Collection, dated 1780. (Size $5'' \times 3\frac{1}{2}''$.)

Sedan Chairs were introduced into England by the Duke of Buckingham in the reign of Charles I.

SCHOOLMISTRESS

LXXXIV. MRS. MASQUERIER's, Church Lane, Kensington. In the Banks Collection, dated 1782. (Size $5\frac{1}{2}'' \times 7''$.)

SHIP BROKER

LXXXV. WILLIAM LEM, Exchange Alley. T. Kirk, sculpt.

In the Franks Collection. (Size $7\frac{3}{4}'' \times 6\frac{1}{4}''$.)

Thomas Kirk, painter and engraver, exhibited at the R.A., 1785-1796.

SHOEMAKER

LXXXVI. JOHN SNOWDON '*at the Angel and Three Shoes* in Cranbourn Alley.' (Size $6'' \times 4''$.)

Cranbourne Alley or Street was a paved footway from Castle Street to Leicester Square; it was famous for its milliners' shops.

On the back of this card is noted, 'The Bootmaker's Bill for a Paire of Boots for the Boy £0. 12. 6.' Dated 1764.

STATIONER

LXXXVII. DANIEL RICHARDS '*at St. Andrews Church, Holborn.*' (Size $5\frac{1}{2}'' \times 4''$.)

St. Andrew's on Holborn Hill (see p. 27).

Daniel Richards born 1715, died 1802.

'Father of the Parish of St. Andrews. Kept a stationer's

Plate No. STATIONER (*contd.*)

shop for 60 years. Senior member of the Court of Assistants of the Stationers' Company.—(Timperly's *Printers' Manual*.)

He also issued another and rather later card, a simply lettered announcement enclosed in a 'Chippendale' frame.

SURGEON

LXXXVIII. CHARLES PETER, St. Martin's Lane. Ant. Schoonian pinxt. Jos. Nutting sculpt., dated 1705. (Size $8\frac{1}{2}" \times 5\frac{3}{4}"$.)

Engraved British Portraits mentions this plate:

'Charles Peter Surgeon and Empiric b. 1648'

Hodgkin reproduces this card in his *Rariora*.

Anthonie Schoonjans, b. 1650, d. 1726.

Joseph Nutting, famous engraver of portraits.

TALLOW CHANDLER

LXXXIX. THOMAS PAYNE 'in St. Ann's Lane near Aldersgate.'
(Size $6" \times 4"$.)

Stent fecit.

Displays the Arms of the Tallow Chandlers' Company.

In St. Ann's Lane, now Gresham Street, stood the church of St. Ann-in-the-Willows, destroyed in the Great Fire and rebuilt by Sir Christopher Wren.

TEA DEALER

XC. ROBERT FOGG '*at the China Jarr* in New Bond Street.'
(Size $4\frac{1}{4}" \times 3\frac{1}{8}"$.)

TINMAN

XCI. ROBERT HOWARD '*at the Wheatsheaf and Trumpet*, Smithfield Bars.' (Size $6\frac{1}{2}" \times 5"$.)

This was the great grandfather of J. E. Hodgkin, collector and author of *Rariora*.

Plate No.

TRUNK MAKERS

XCII. SAMUEL FORSAITH '*at Industry and Indolence in Long Acre.*'
Willm. Clark, sculpt. (Size $7\frac{3}{4}" \times 6"$.)

XCIII. JOHN CLEMENTS, 'the corner of St. Pauls next Cheapside.'
(Size $7\frac{3}{4}" \times 6"$.)

Bill on back dated 1762.

Hilton Price's *Signs of Cheapside* gives *Bucket and Truck* No. 7 Cheapside, corner of St. Paul's Churchyard, occupied by Bundy. Portmanteau, leather fire buckets, hose truck makers. Probable date 1760.

TRUSS MAKER

XCIV. JOHN RICHARDSON '*at the Golden Key, Prescot Street, Goodmans Fields.*' (Size $5\frac{3}{4}" \times 3\frac{1}{2}"$.)

Hatton, in 1708, speaking of Prescott Street, said: 'Instead of Signs the houses here are distinguished by numbers as the staircases in the Inns of Court and Chancery.' This street is usually considered to be the first one in which numbering of houses was adopted.

On the back is a bill dated 1748, under which is written, 'If it Does not fitt please Return it and I will alter it or Change it.'

TURNER

XCV. ELIZ. BARTON STENT '*at the Turners Arms in Little Britain.*' (Size $6\frac{3}{4}" \times 3\frac{3}{4}"$.)

Little Britain (see note to Plate LXIX).

UNDERTAKERS

XCVI. GEORGE SMITHSON '*opposite the Bull and Gate, Holbourn,*' dated 1740. (Size $6\frac{1}{2}" \times 5"$.)

'Bull and Gate,' a corruption of Boulogne Gate, one of the gates of Calais.

Plate No. UNDERTAKERS (*contd.*)

XCVII. ROBERT GREEN '*at the Four Coffins*, St. Margaret's Hill, Southwark,' dated 1752. (Size $8'' \times 6\frac{1}{2}''$.)

The same engraving is found on the card of George Page, undertaker, at the same address.

UPHOLSTERERS

XCVIII. JAMES RODWELL '*at the Royal Bed and Star*, facing Bedlam Walk in Moorfields.' (Size $8\frac{1}{2}'' \times 6''$.)

The 'Walk' alongside the Bethlehem Hospital was a fashionable promenade in the early half of the eighteenth century.

XCIX. ROBERT LEGG '*at the Sign of ye Leg*' in Holborn. (Size $7\frac{3}{4}'' \times 6''$.)

M. Darly sculpt. (see note to Plate LXX).

Occasion was often taken to use a rebus in Tradesmen's signs, cards, and tokens. (See Larwood and Hotten, p. 469 *et seq.*)

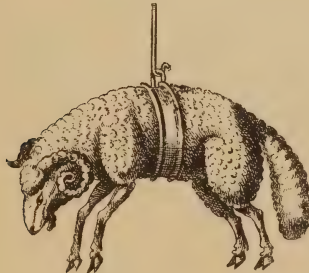
WOOLLEN DRAPERS

C. PETER HODGSON '*at the Wool Pack* in Grace Church Street.' (Size $6\frac{1}{4}'' \times 5\frac{1}{4}''$.)

Gracechurch Street (see note to Plate LXXI).

CI. RICHD. FAWSON '*at the Golden Fleece*, St. Paul's Churchyard.' (Size $7\frac{3}{4}'' \times 6''$.)

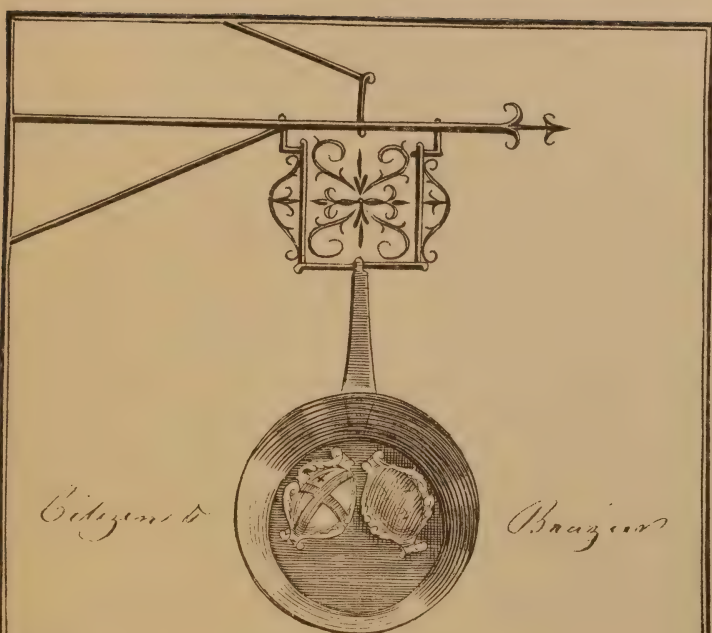
T. Kirk sculpt. (see note to Plate LXXXV).



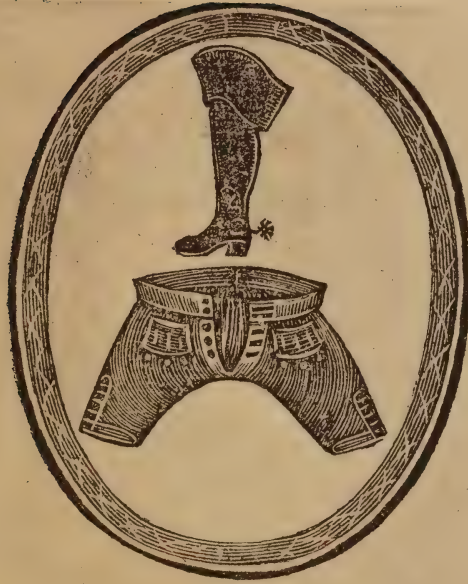








THOMAS PICKETT,
 Braſier, (*late Servant to*
M^r. Hancock in Pall Mall)
lives at the Sign of y^e Frying
Pan, in Compton Street
y^e Corner of Frith Street Soho.
Maketh ſelleth & tinneth
all Sorts of Braſs Copper &
Iron Houſhold-Goods.



James Potter,
Leather - Breeches Maker.

*At the Sign of the Boot and Breeches,
within Three Doors of Aldgate, on
the Left Hand Side of the Way, in
Shoemaker-Row.*

MAketh and Selleth all Sorts of
Leather-Breeches, by Whole-
sale and Retail, at Reasonable Rates.

Likewise Buck and Doe Skins and
all Sorts of Leather for Breeches.

Printed at the Old Katherine-Wheel without Bishopsgate.



Richard Hand

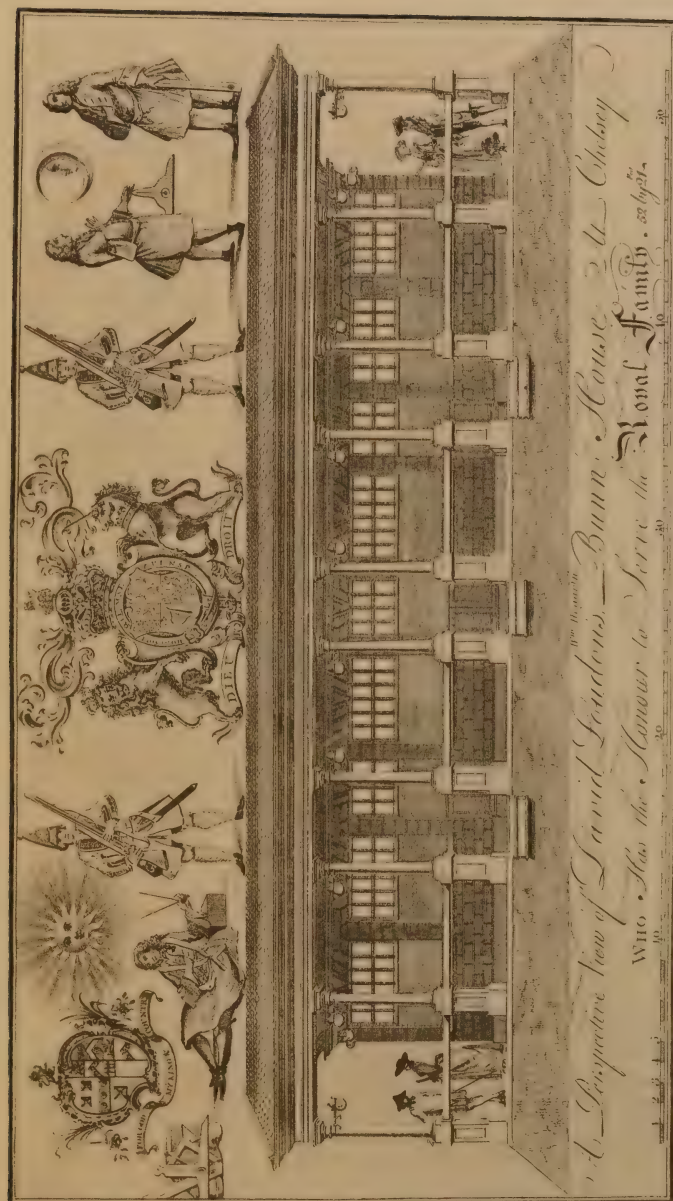
the Oldest Original Chelsey Bunn Baker

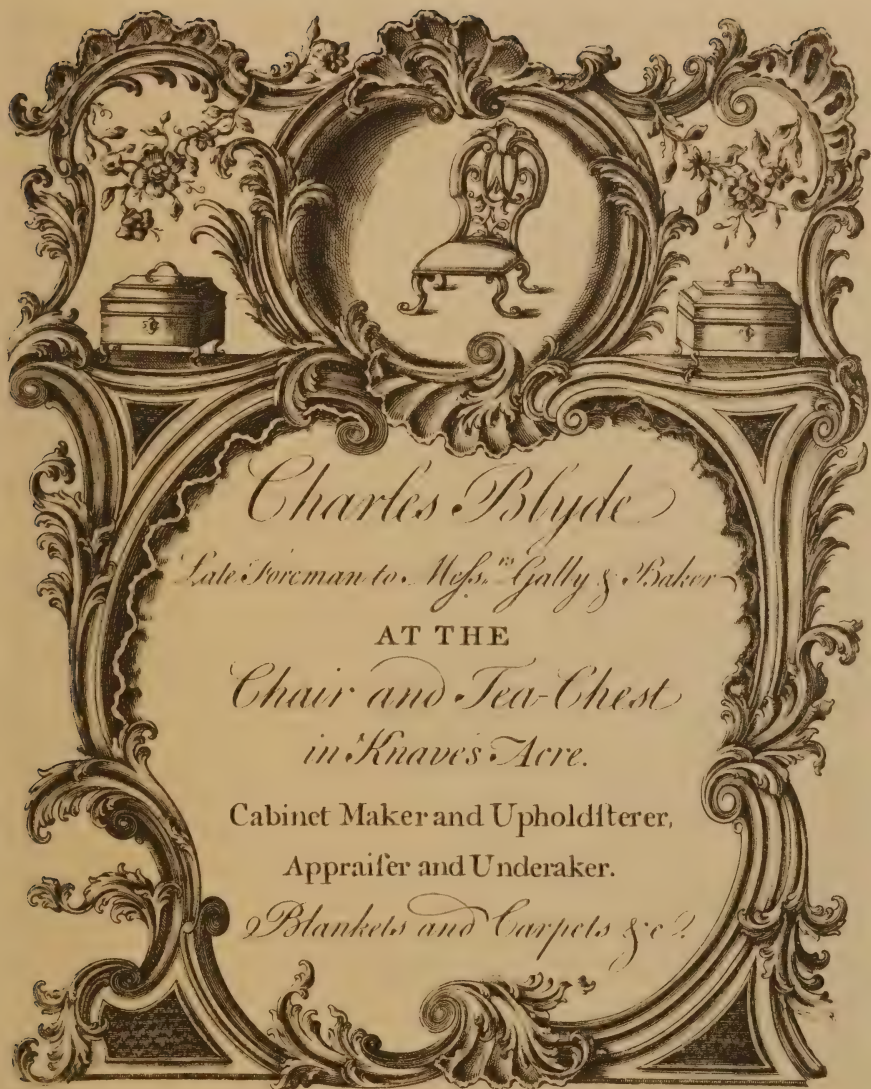
at the *Kings Arms* at Chelsey

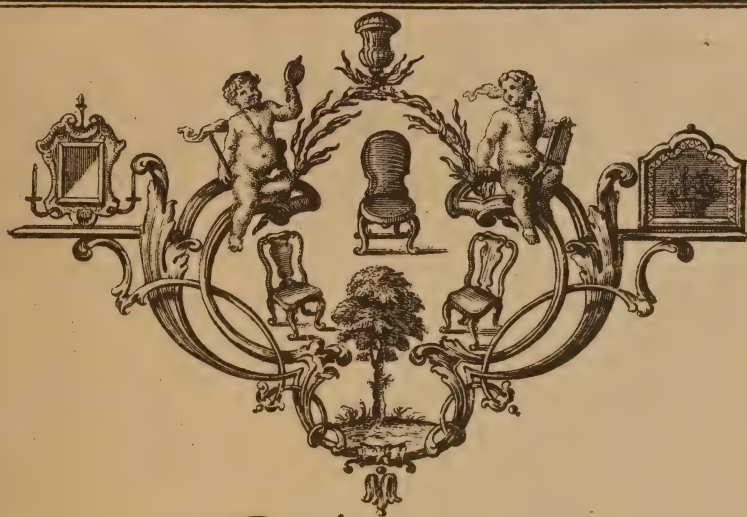
Remov'd from y^e Old Original Chelsey Bunnhouse

NB. Who has the Honour to Serve the

Royal Family







John Brown

AT THE

Three Cover'd Chairs & Walnut-Tree,


the East Side of S.^t Paul's Church Yard, near the School.

L O N D O N.

*Makes and sells all sorts of the best & most fashionable
Chairs, either Cover'd, Matted, or Can'd. Likewise all Sorts of
Cabinet-Work, with Sconces, Pier & Chimney-Glasses, Mahogany
and other Tables: Blinds for Windows made & Curiously
Painted on Canvas, Silk, or Wire: Where is good Choice, &
best painted of any in London, none excepted.
A. Upholsters work of all Sorts neat & Cheap.*



Jacob Stampe living at y^e Sign of the Callico
Printer in Houndsditch Prints all sorts of
Callicoes Linings Silkes Stuffs
New or Old at Reasonable Rates



Henry Sidgier

CARPENTER, JOYNER,
and *UNDERTAKER*.

At the Carpenters Arms in Great Shere Lane
near Temple Barr, LONDON.

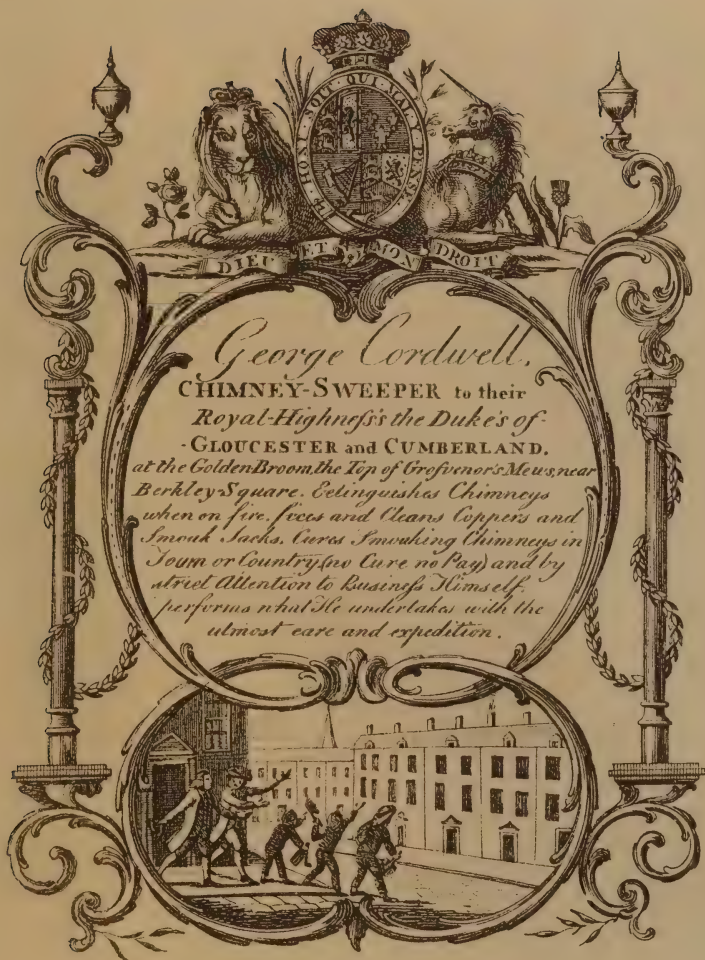
Buys Sells and Appraises all sorts
of Household Goods, Pictures, China &c.

Likewise

Cabinet and Upholsterers Work
done, and Funerals Perform'd.
N.B. All sorts of Boxes & Packing Cases made



A. No. 100

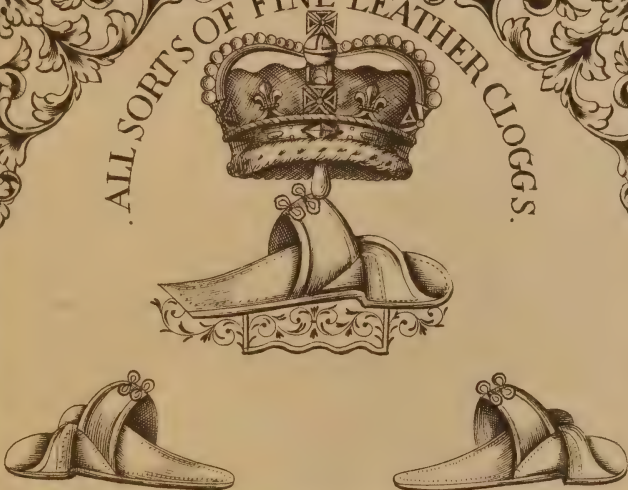




Jane Taylor & Son
China and Glass Sellers
to his Royal Highness y^e Prince of Wales,
At the Feathers in Pall Mall,
London.
Sell all Sorts of China Ware, Cutt and
Plain Glass, Finest Teas & Chocolate
Wholesale & Retail.



ALL SORTS OF FINE LEATHER CLOGGS.



THO:^S BERRY at the Patten & Crowne
under S.^t Dunstons Church in Fleetstreet
Selleth

All sorts of Fine Leather Cloggs fine Lea-
-ther Pattens Corke Cloggs for Ladies all
Sorts of Cloggs for Gentlemen and all
other sorts of Cloggs and Pattens Likewise
all sorts of Leather Cloggs for Children
Sold by whole Sale or Relaille



Casaltine & Mathews

At the Lamb and Star the 2^d Shop in
Houndsditch Facing Aldgate Church
LONDON.

*Sell all Sorts of Mens and Boys Cloaths
Ready Made, Likewise Cloths, Drugets, German-
Serges, Sagathies, Durvys, Fustians, Shaggs, Dime-
tys and Shalloons in the Piece, Mens Morning-
Gowns, Banyans, Cloth Cloaks, Riding Hoods,
Riding Habits, Quilted Coats, Hoop-Petticoats,
Childrens Coats, as Likewise Stuffs, Camblets, Calla-
mancoes, Damasks, Norwich Crape, Burdets, &c.
in y^e Piece, Wholesale & Retail at Reasonable Rates.*



Kenelm Dawson

SALESMAN

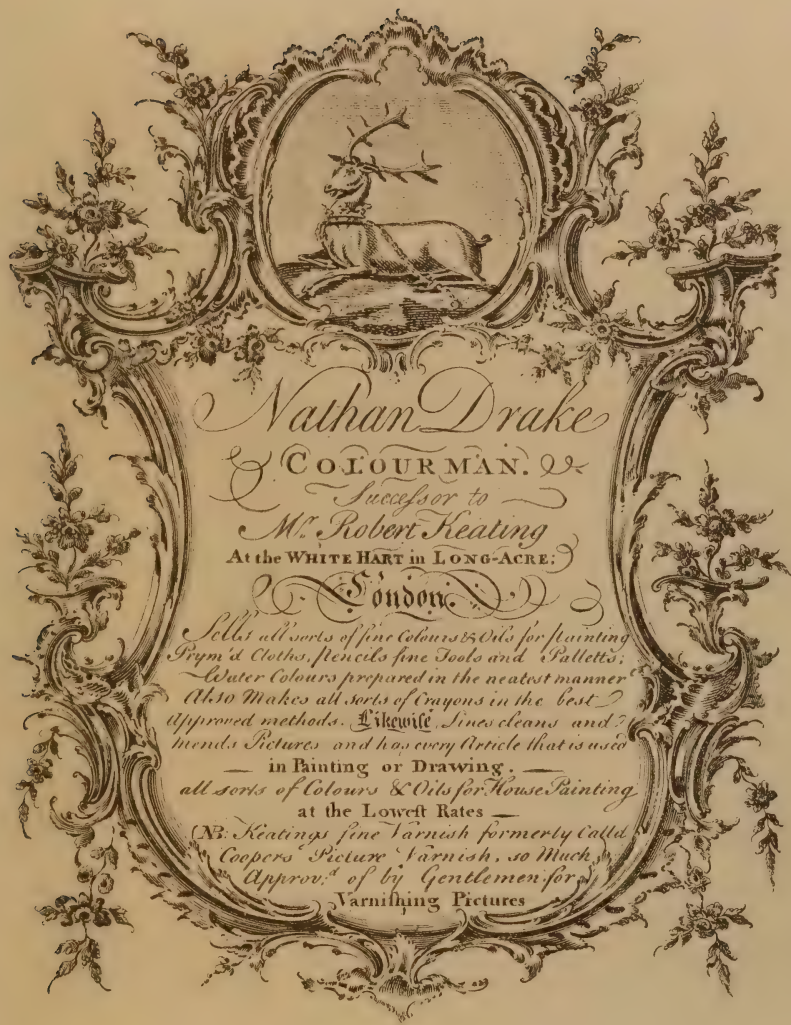
at the Sign of the Jolly Sailor, in Monmouth Street,

L O N D O N.

*Makes & Sells all sorts of Men & Boys Cloaths, of Cloth
Druggel German Sarges & Fustians Cut full & Fashionable Morn-
ing Gowns Rocklors, Great Coats &c Likewise Buys and Sells,
all Sorts of Second hand Cloaths, both high & Plain. If any
Person have any to Dispose on, Please to send to my House, &
I will wait on them, and Give to the Utmost Value
Gentlemen may have great Choice of Cloaths &c in the Piece
where they may Chuse their Colours have Suits and Linnen
made at Reasonable Rates*



A *T the Old Collier and Cart,
at Fleet-Ditch, near Hol-
born-Bridge, Are good Coals,
Deals, Wainscote and Beach, &c.
sold at reasonable Rates, by
John Edwards.*



Nathan Drake
 & COLOURMAN.
Successor to
Mr. Robert Keating
 At the WHITE HART in LONG-ACRE;
 London.

*Sells all sorts of fine Colours & Oils for Painting
 Pyramids, Cloths, Pencils, fine Tools and Pallets;
 Water Colours prepared in the neatest manner
 Also Makes all sorts of Crayons in the best
 approved methods. Likewise, Lines, cleans and
 mends Pictures and has every Article that is used
 in Painting or Drawing.
 all sorts of Colours & Oils for House Painting
 at the Lowest Rates
 Also Keatings fine Varnish formerly called
 Coopers Picture Varnish, so much
 Approved of by Gentlemen for
 Varnishing Pictures*

D. NEGRI
Confectioner, at the Pine Apple,
in Berkeley Square
Makes & Sells all sorts of English French,
& Italian, wet & dryd Sweet Meats,
Cadrets and Bignoni & Chypres,
Naples Diavolini and Diavolini,
All sorts of Biskets & Cakes, fine and Common
Sugar Pudds, Syrup of Caplain, Orange and
Marsh, Mallon, Gimmaure or - Georges for Cakes
& Cough, all sorts of Ice, Fruits & Creams in the
best Italian manner. Serves *Supper* *Parties*
Highness. Fashioners, Sells all *work at the*
Princes & Glads.
Boys.



Handpicks in Roman dress

Jackson's Habit-Warehouse
 in Tavistock Street Covent Garden,
are to be Let.

A very Large assortment of Character and other
— Masquerade Dresses, —
Particularly Rich Venetian Dominoes, Tricots and
Embroidered in a taste entirely new, with the
— New Invented Silk Maps. —

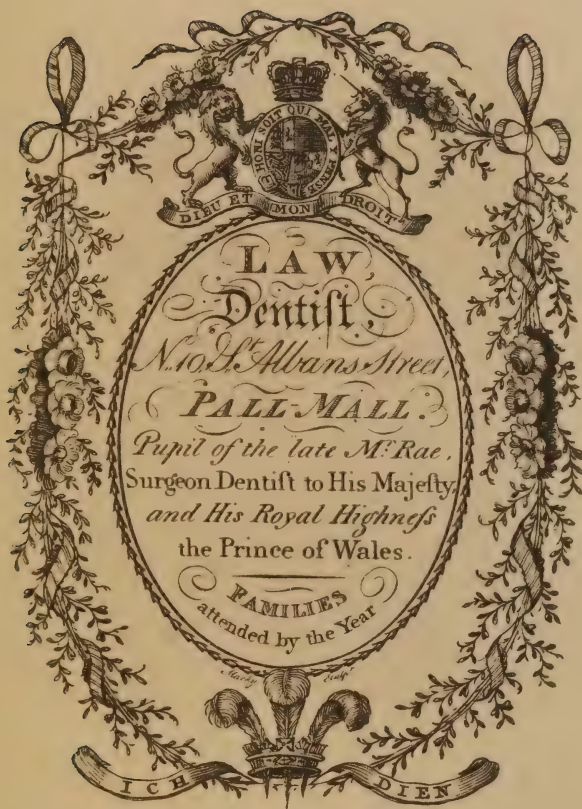
*As all sorts of Dresses made in the most finished & best manner,
 that is to wit that the Modesty and Spirit may not be at a loss,
 how to make choice of any particular Dress, may be advised of
 several Hand-picked Prints Coloured, which contains the Dresses
 of every Nation.*

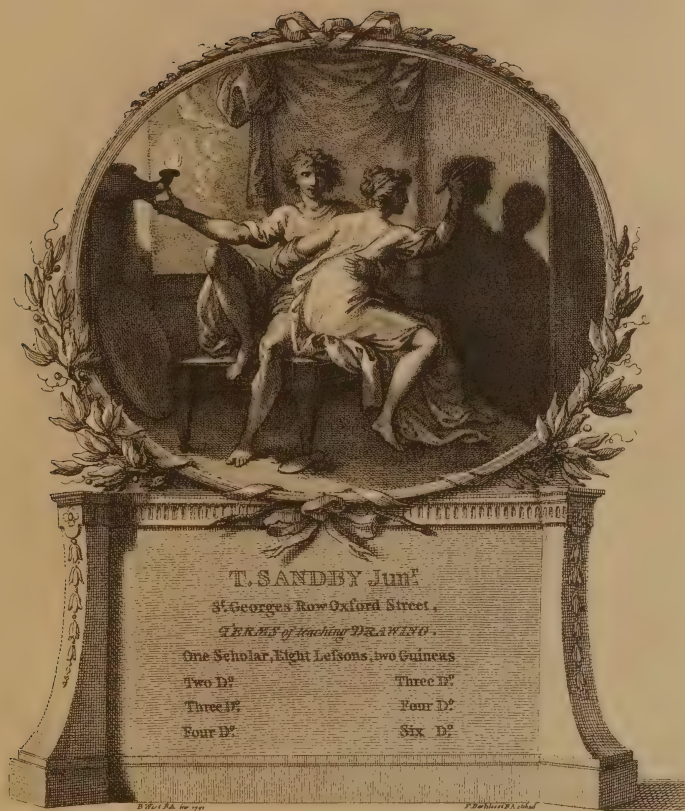
John Bigg
CUPPER,
 At the
 Hummums in the Little Piazza Covent-Garden,
 With a Back Door from Charles-street
 Where GENTLEMEN only
 May be always Accommodated (if not full)
 in the best and neatest manner with
 Lodging, Sweating, Bathing, or Cupping,
 And with the utmost Decorum, as
 has always been Kept and preserved for
 near an Hundred Years.

Likewise
 Ladies are Permitted only
 to Sweating, Bathing, and Cupping,
 With great Care & Proper Attendance.
 N.B. Gentlemen or Ladies who desire to be
 Cupped at their own Houses either in Town
 or Country, shall be waited on.
 There is likewise a good Cold Bath.

Woodfield in Mason Lane 1799



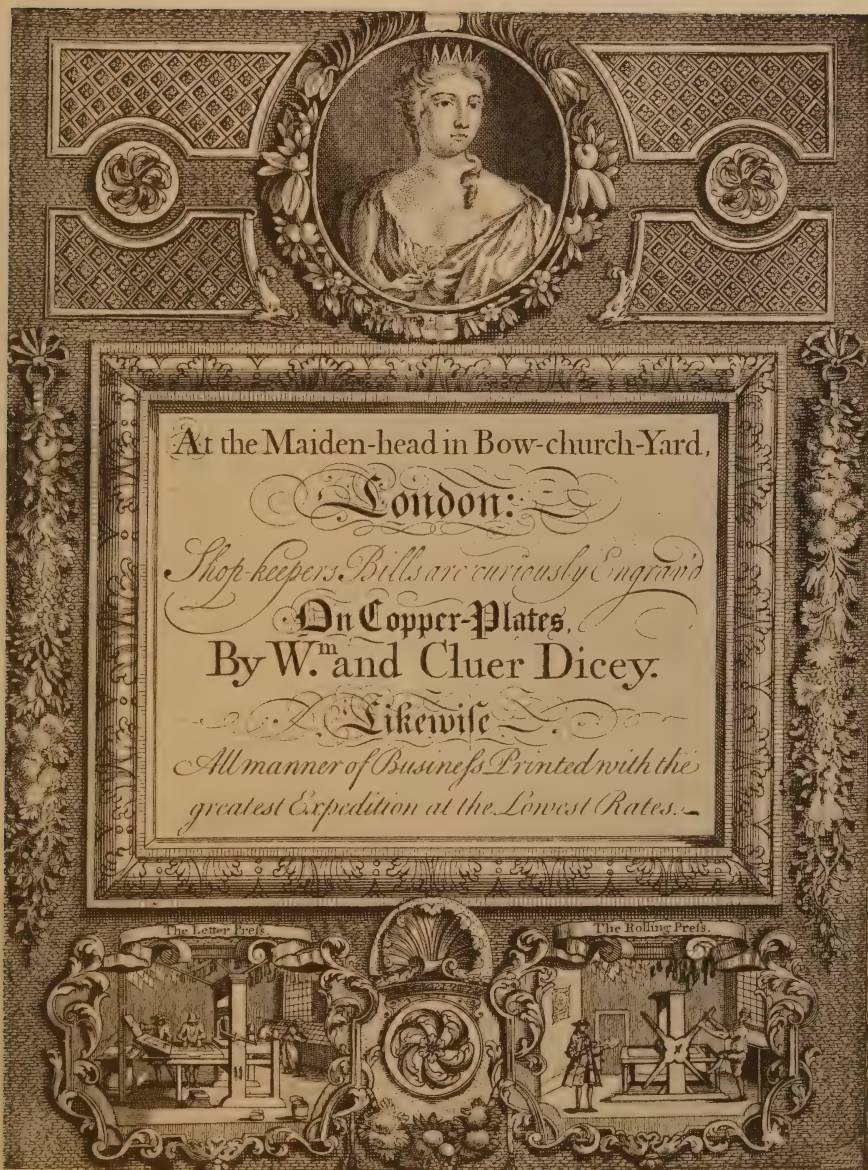




Printed May 1795 by T. Sandby Jun^r, St. Georges Row



John Wildblood at the Rainbow &
3 pidgeons in S^t Clements Lane
In Lombard Street London who
Married the Widdow Harrinton
Silk Dyer

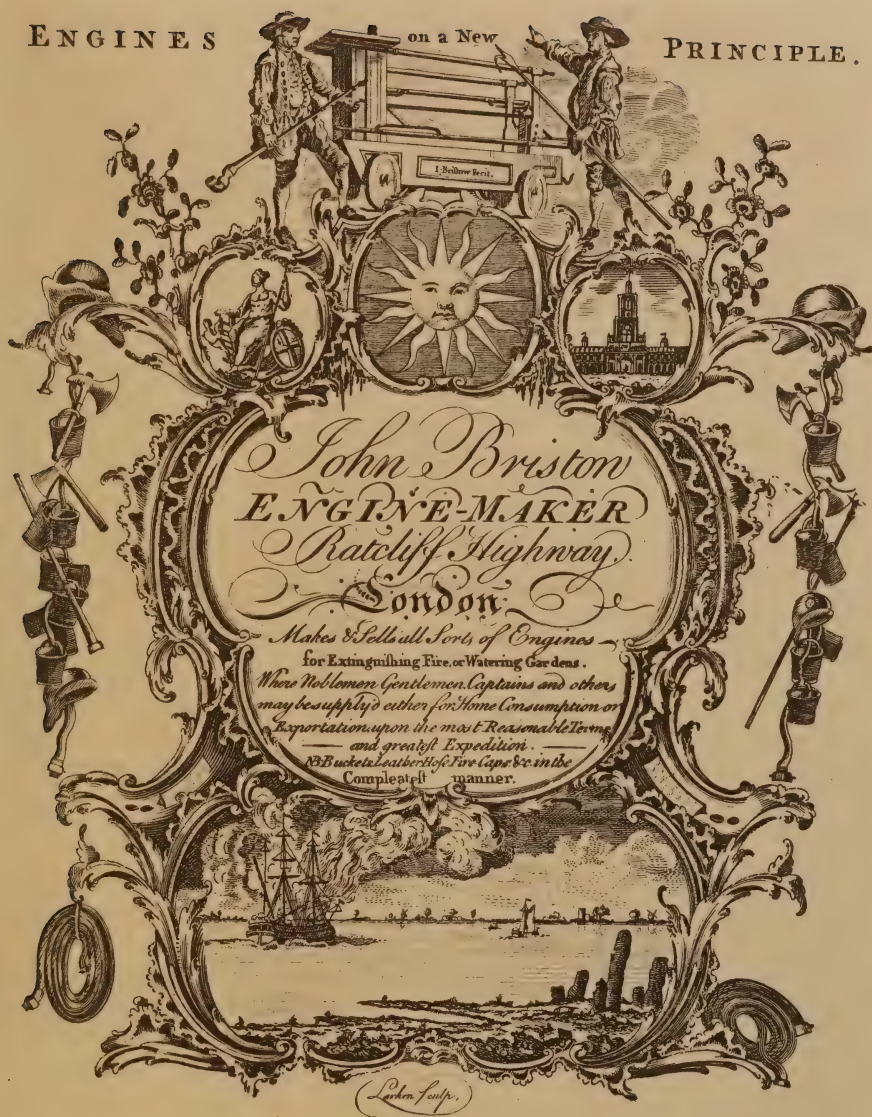




ENGINES

on a New

PRINCIPLE.



CHIMNEY

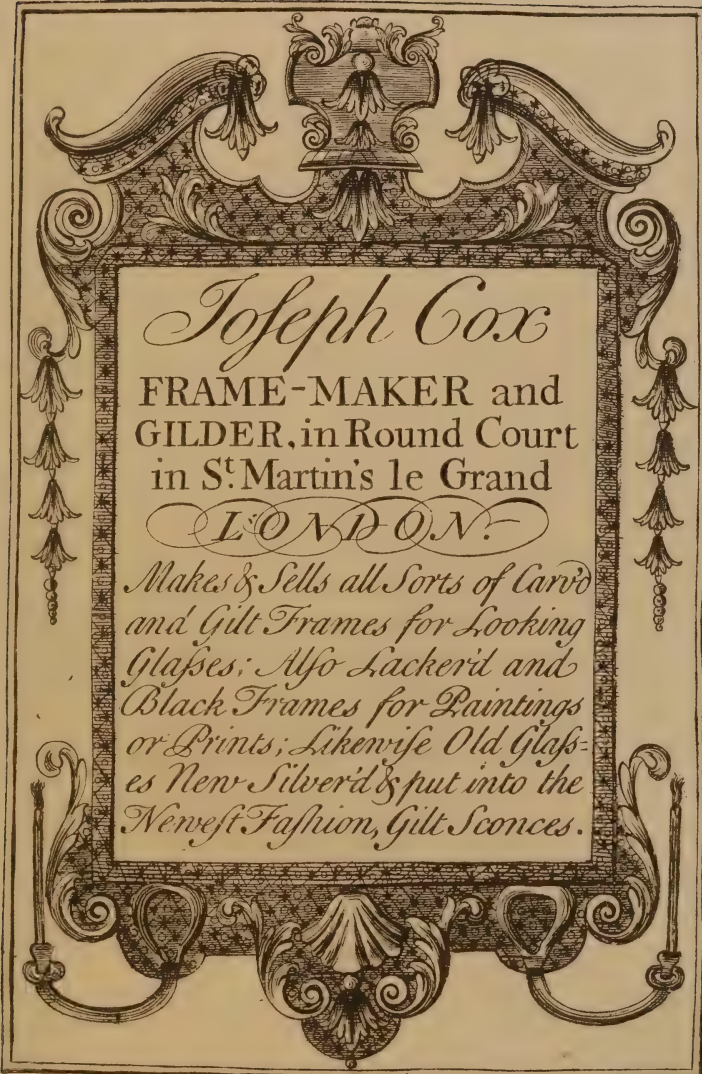
PIECES

Pross

JOINER, CARVER, GILDER
& PICTURE FRAME MAKER,
At his Composition Ornament
MANUFACTORY,
42/43 Great Portland Street,
PORTLAND CHAPEL.

Design by

at large



Joseph Cox
FRAME-MAKER and
GILDER, in Round Court
in St. Martin's le Grand
LONDON.
*Makes & Sells all Sorts of Carved
and Gilt Frames for Looking
Glases: Also Lacker'd and
Black Frames for Paintings
or Prints; Likewise Old Glases
New Silver'd & put into the
Newest Fashion, Gilt Sconces.*



Hogarth del.

J. Cooke sculp.

Mary & Ann Hogarth

*from the old Frock-shop the corner of the
Long Walk facing the Cloysters, Removed
to y^e Kings Arms joyning to y^e Little Britain-
gate near Long Walk Sells y^e best & most Fashi-
onable Ready Made Frocks, suites of Fustian,
Ticken & Holland, stript Dimmity & Flanel
Waistcoats, blue & canvas Frocks & bluecoat Boys Dri,
Likewise Fustians, Tickers, Hollands, white
stript Dimmities, white & stript Flannels in y^e piece;
by Wholesale or Retale, at Reasonable Rates.*



Ellis Gamble
GOLDSMITH,
 at the Golden Angel in
 Cranbourn-Street,
LEICESTER-FIELDS.
*Makes, Buys & Sells all
 sorts of Plate, Rings, &
 Jewells, &c.*

Ellis Gamble
ORFÈURE,
 a L'Enseigne de l'Ange d'Or
 dans Cranbourn-Street
LEICESTER-FIELDS
*Fait, Achete, & Vend toutes
 sortes d'Argenterie, Bagues,
 & Bijoux, &c.*

A.M. Ireland. sculp.



John Raymond
Goldsmith,

AT THE

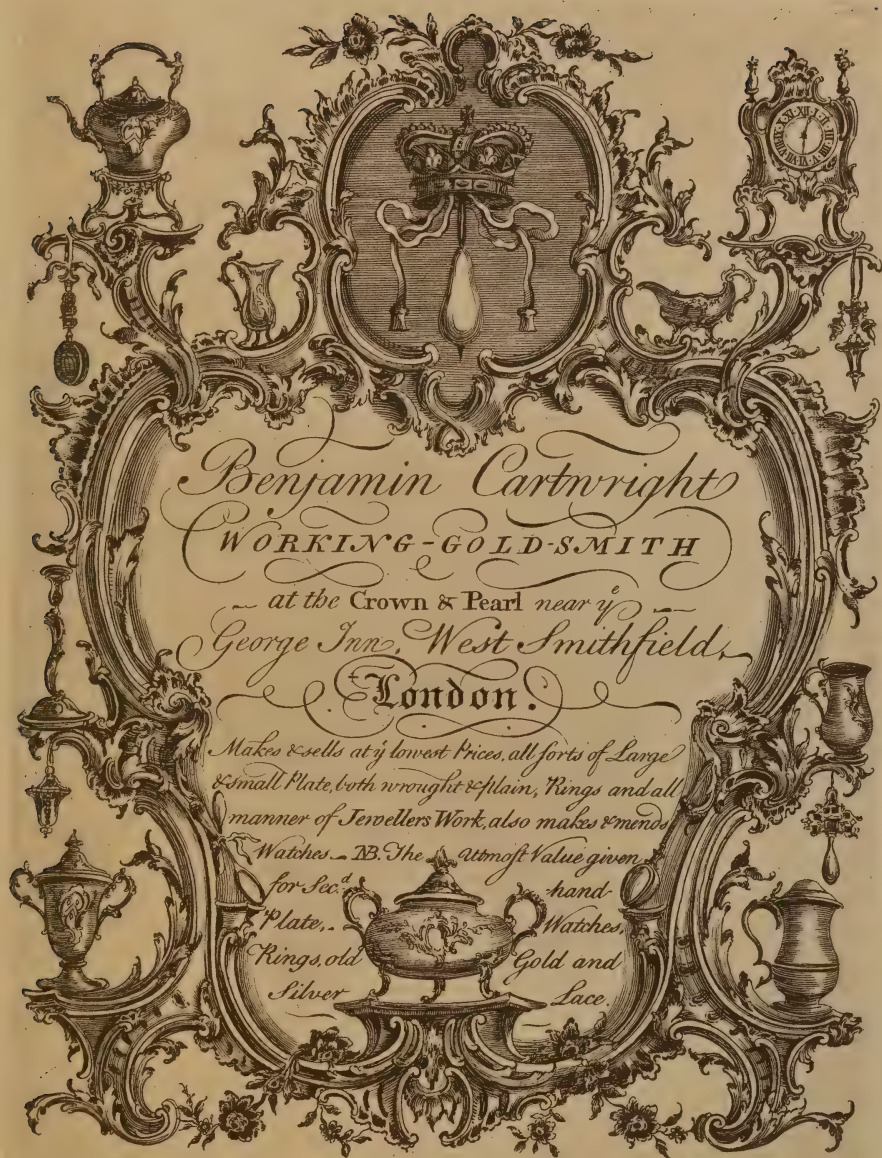
• Boy & Corall in Gutter Lane

L O N D O N.

• Makes all sorts of Small Work in

Gold and Silver.

• At the most Reasonable Rates.







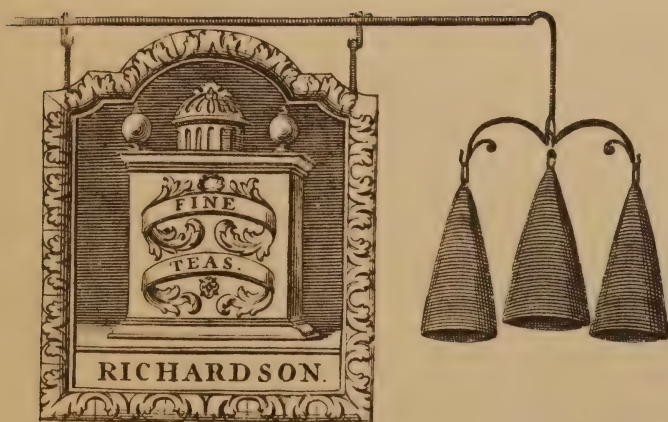
Ray and Lumley
Grocers and Confectioners
At the Tea-Tub,

three Sugar-Loaves, and Crown,
near Cruched-Fryers, in Mark-Lane,
London.

(from M. Rawlinsons, in Fenchurch-Street.)
Sell Fine Teas, Coffee, Chocolate, Cocoa-Nutts, &
Snuffs, Sago, Hartshorne, Vermichelly, Morells,
Truffles, Starch & Blue, with the best of all Sorts of
Grocery, and Confectionary Wares.

— at the lowest Prices. —

J. Walter Sculley



John Richardson

Grocer

at the Canister and three Sugar Leaves

against Hatton Garden Holborn

London.

*Sells Fine Teas, Coffee, Chocolate, Snuffs, Sago,
Hartshorn, Vermichelly, Starch, Stone & Powder Blues*

With all sorts of Grocery & Confectionary Wares.

Wholesale and Retail.

The ROYAL POINT.

PEARSON,

Warehouse Man, *HABERDASHER*, & Habit Maker,
at the Royal Point, in Tavitock-Street, Covent-Garden, LONDON.

Sells, Wholesale & Retail. Mignonnett, Brussels, Point, Blond and Black

Sacs & Co.

<p>Forsemeres.....</p> <p>Sup. Fine Thin Cloths.....</p> <p>Alpagnes, Fustians.....</p> <p>Indians and.....</p> <p>Dimities.....</p> <p>Sup. Fine Rattains.....</p> <p>D. Duffels.....</p> <p>with all sorts of Gold.....</p> <p>& Silver Frimmings.....</p> <p>Hats & Feathers.....</p> <p>Sutton, Lansenet & Bonair.....</p> <p>Quilted Petticoats.....</p> <p>All sort of Staff D.^o.....</p> <p>Callico D.^o & Red Gowns.....</p>	<p>World Maslin Ruffles.....</p> <p>Handk. & Aprons.....</p> <p>Red Flannel Coats.....</p> <p>Marseilles Quilting for.....</p> <p>Red Gowns & Coats.....</p> <p>French Hoops &c.....</p> <p>Rich Flowerd. & plain Satins.....</p> <p>& Sarsonets for Cloaks &c.....</p> <p>All sorts of Cardinals & Cloaks.....</p> <p>Plain Satins & Flowerd. Maslin.....</p> <p>Ladies Wrapping Gowns.....</p> <p>Gentlemen Morning Dits.....</p> <p>All sorts of Fashionable.....</p> <p>Hats & Bonnets.....</p>	<p>Chips & Straws Dits.....</p> <p>Silk & Gauze Handkerchiefs.....</p> <p>All sort of Fashionable Ribbons.....</p> <p>Waterd. & Plain Dits.....</p> <p>Flowerd. striped & plain Gauzes.....</p> <p>Fashion White Crapes.....</p> <p>Black Dits.....</p> <p>Fashion Gauzes.....</p> <p>Blond & Thread Frotteys.....</p> <p>India & French Tans.....</p> <p>Feather Muffs & Tippets.....</p> <p>For D.^o & Frimmings.....</p> <p>Fashion & French Flowers.....</p> <p>Fancyd. Stomachons & Tippets.....</p>	<p>Leather Gloves & Mittens.....</p> <p>Latin & Rusting Dits.....</p> <p>Patent Silk D.^o.....</p> <p>All sorts of Pins & Needles.....</p> <p>Threaded Tapes & Garters.....</p> <p>All sorts of Lido Threads &c.....</p> <p>Silk & Thread Purities.....</p> <p>Gold & Silver Dits.....</p> <p>Silk Lacing.....</p> <p>Ladies Silk Thread &c.....</p> <p>Cotton Stockings.....</p> <p>For Stomachons and.....</p> <p>Leave Knots &c.....</p>
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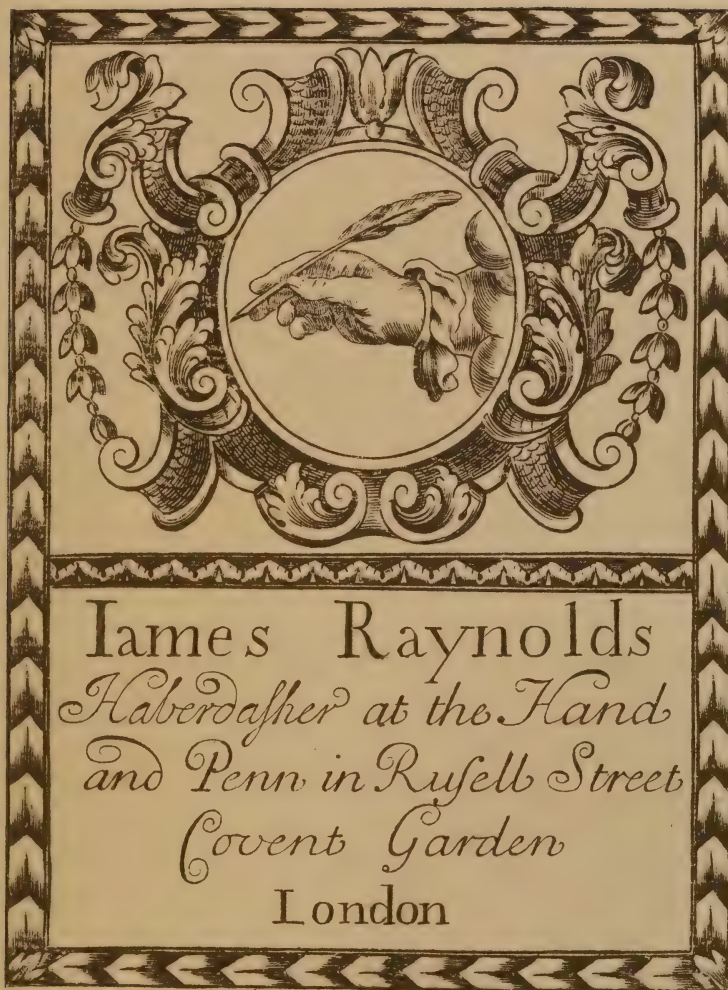
And all other Sorts of Haberdashery & Millinery Goods, which the Fashions produce
N.B. Ladies Brunswick, & all other Dresses Made; Likewise Huzars for Young Gentlemen.

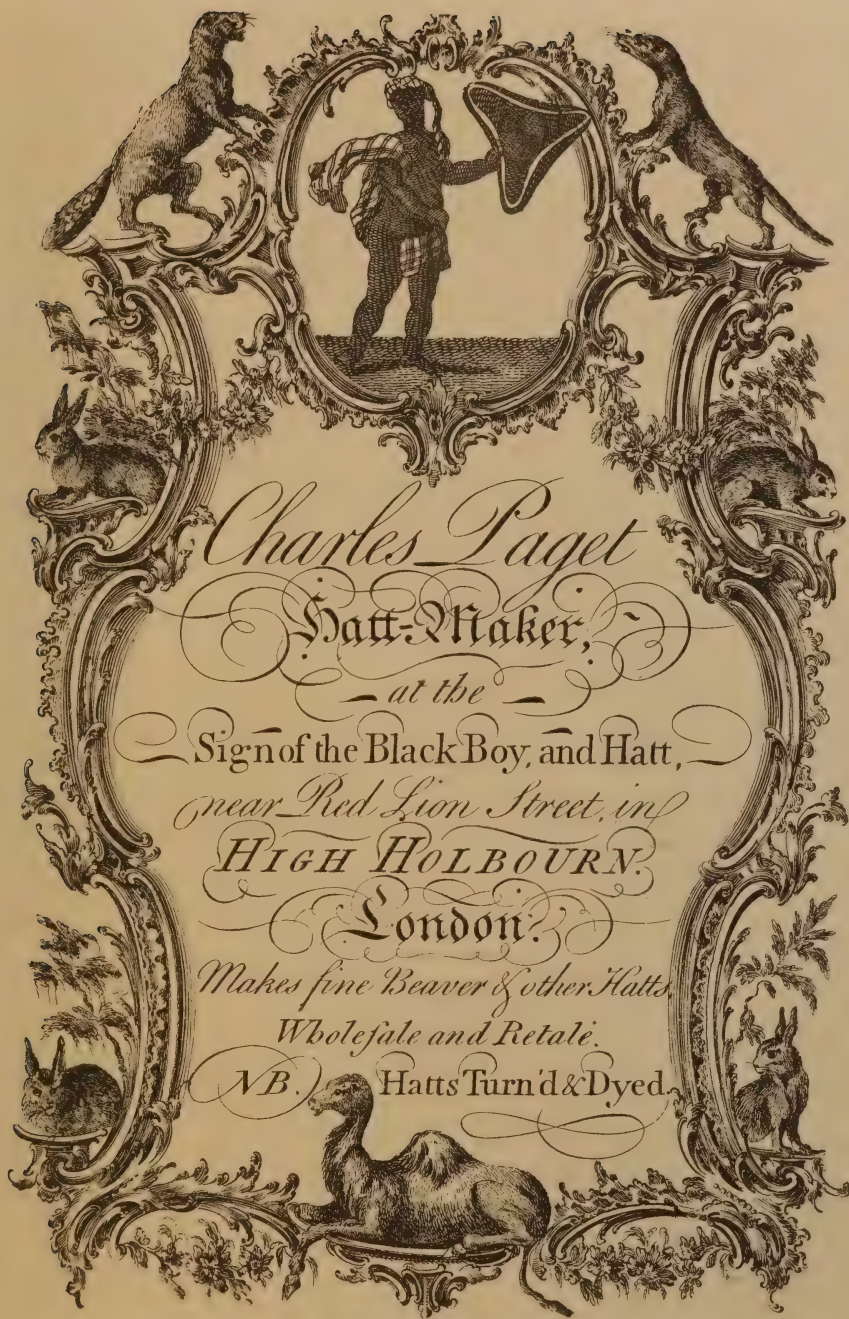


Sibbella Lloyd Martha Williams & Elizabeth Storey
at y^e three Angels against George Yard, Lombard street,
LONDON.

*Sells all sorts of Baskets, Pincushions, Chimney Lines,
 Blankets, Rollers, Mantles, Cradles, & Linings, Bed Chairs &
 Tables, Childrens Dimity Coats, Holland Frocks, Flannel Petty
 coats, Stockings & Shoes, Quilted, & Bed Gowns Wastcoats and
 Holland half Shifts, Sattin & Callicoe quilted Bed Quilts,
 Toilets for Tables, Damask & Diaper Clouting Hollands &
 Callicoes, India & French Quilting, Dimitys strip'd & figur'd,
 best Bone & Cane Hoops, Sattin, Sarcenet, Persian, Callicoe
 Russel, & Callimanco Quilted Pettycoats, Velvet and Silk
 Scarves, Mantzels, Mantilets Pilgrims & Hoods, silk, scar-
 let & light colour'd Cloth Cloaks, double & colour'd Velvets
 of all sorts.*

*N.B. Likewise Makes & Sells all sorts of Riding Dresses,
 Widows Weeds, Mens morning Gowns & Bannynans Vests &
 Tunicks, Jocky Caps silk & Leghorn Hatts.*



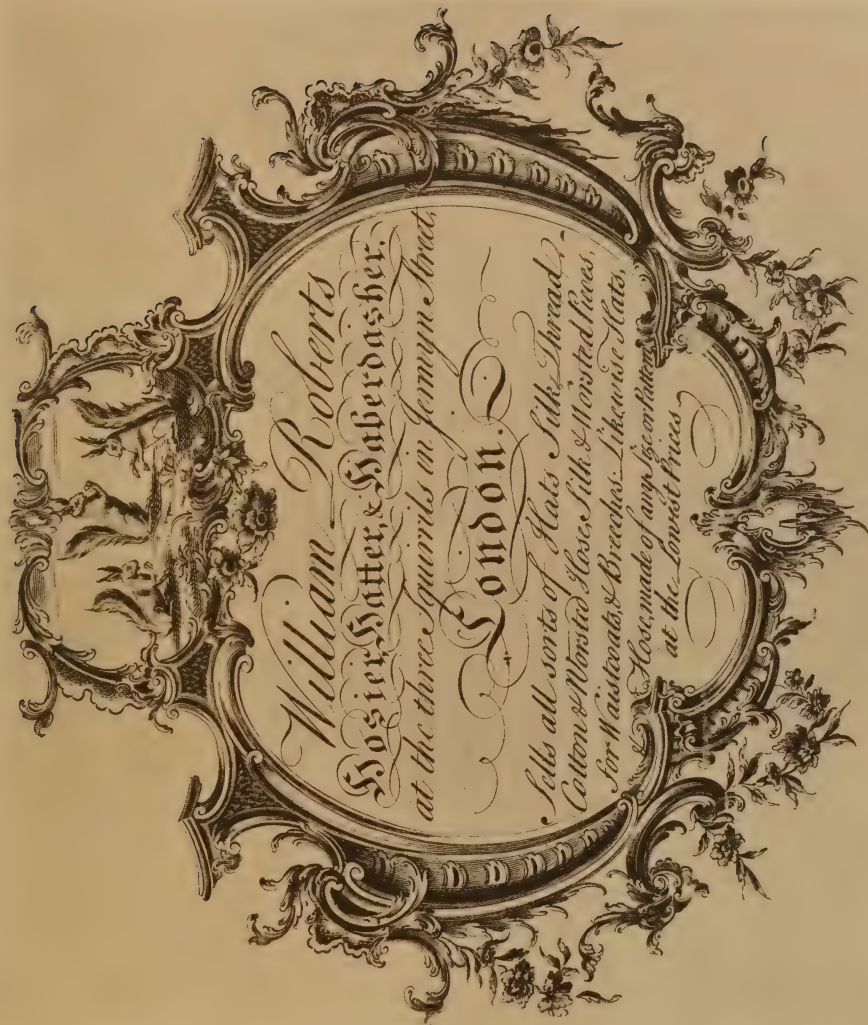




*Thomas Collyer Haberdasher of Hatts
at y Kings Armes & Beaver in Exchange
Alley in Cornhill London.*

*Thomas Collyer Merchand Chapelier
aux Armes du Roy et Castor dans Exchange
Allée dans Cornhill A LONDRES.*

*Thomas Collyer Hoet Verkooper in t.
Wapen van Englandt een Bever in de
Exchange Alley in Cornhill LONDON.*



G. R.







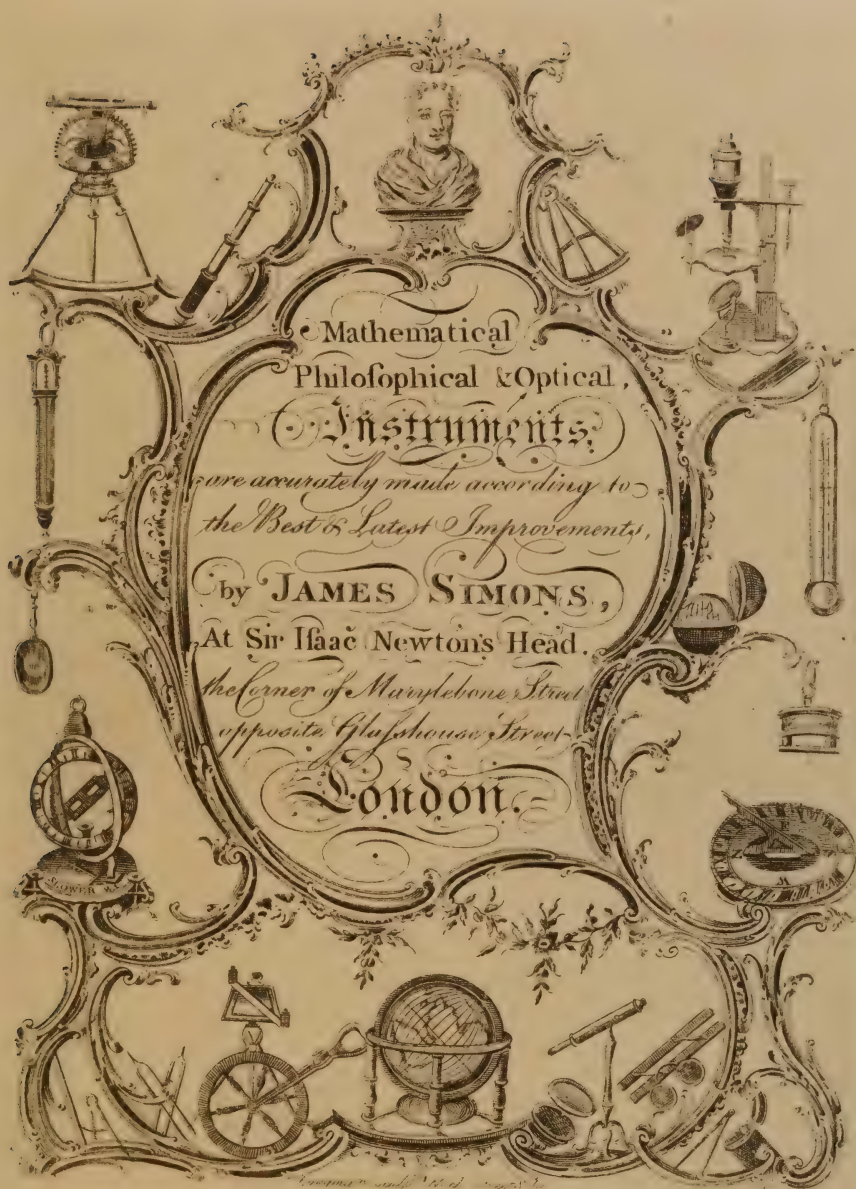
Marchand fabricant de Bas & Bonneterie
 De la Majesté Britannique

Demeurant à l'Enseigne de l'Evêque Rtliz dans Chiswell Street
 à L O N D R E S

Fait & Vend, tant pour le dehors que pour la consommation du Royaume,
 toutes sortes de Bas de Soie, de Coton, fil & Laine, tant tricotés que faits au métier,
 Comme aussi des pièces faites au métier pour Vestes & culottes de toute espèce,
 de même que toutes sortes de Bonnets, Gans, Mitaines, de Coton, fil & Soie, & Laine, &c.
 Il vend aussi toutes sortes de Matériaux pour fabriquer les articles cy-dessus
 spécifiés.

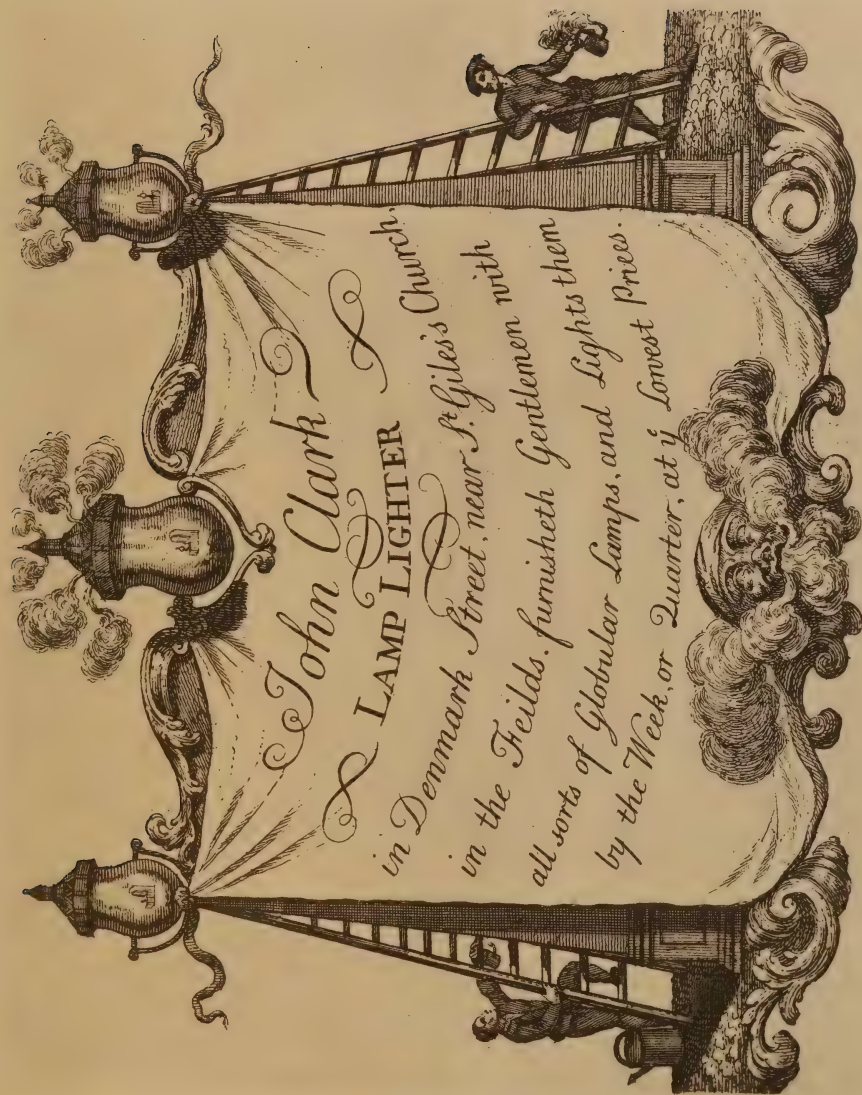
N'est le premier en Angleterre qui a entrepris de faire la
 Tapiserie Royale vendue à la Penionne, qu'il a portée
 à un grand degré de perfection en Tapis, Carans, &c. & de
 de flammes &c. de toute beauté & à bon marché.







AT M^{RS} HOLTS,
Italian - Ware House
 at y^e two Olive Posts in y^e Broad part of the Strand almost
 opposite to Exeter Change are sold all Sorts of Italian Silks as
 Lustings, Sattins, Padefois, Velvets, Damasks,
Tans, Legonne Hats, Flowers, Lute & Violin Strings
Books of Spences, Venice Treacle, Balsomes,
And in a Back Warehouse all Sorts of Italian
Wines, Florence Cordials, Oyl, Olives, Anchovies,
Capers, Vermicelli, Bologna Sauidges, Par-
mesan Cheeses, Naple Soap,
 &c.



John Clark &
LAMP LIGHTER
*in Denmark Street, near St. Giles's Church,
in the Fields, furnisheth Gentlemen with
all sorts of Globular Lamps, and Lights them
by the Week, or Quarter, at y^e Lowest Price.*



A View of Francis Nobles Circulating Library.



Ravenet Scul

AT.
Francis Nobles's
 Large Circulating Library,
 At
Otway's Head, in King Street, Covent Garden.
 Books are
 LENT to READ.
 (Both English and French.)
 At Half a Guinea a Year,
 OR
 Three Shillings a Quarter.
Note. New Books Bought as soon as Publish'd,
 Ready Money for any Library or Parcel of Books, or Books Exchang'd.



Benjamin Cole

at the Sun in S.^t Pauls Church Yard

L O N D O N .

*Imports & Sells all sorts of Cambricks,
Lawn, Macklin & English Lace & Edgin,*

*Where all Merchants, Dealers &
Others may be Furnish'd, Wholesale or
Retail at Reasonable Rates.*

B. Cole, Sculp.



John Morris

LINNE DRAPER,

*at the Old Black Boy, in Norton Folgate,
(the Shop of the late*

*M^r. JOHN STEVENS Deceas'd /
near Bishopgate-Barrs, London.*

*Sells all sorts of Hollands, Cambricks, Muslins, ~
Irish Linnens, Dowlas, Printed & Striped Cottons &
Linnens, wth all other sorts of Linnen Drapery Goods*

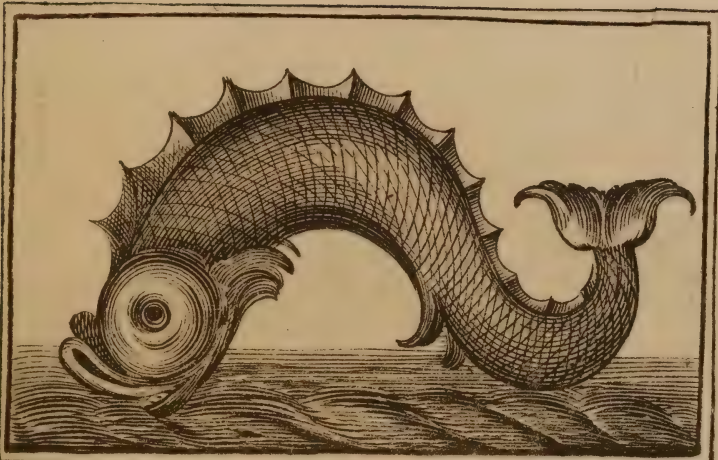
Wholesale & Retail at Reasonable Rates



Edward Eyre
Linnen Draper
At the Wheat Sheaf
in York Street
Covent Garden.



Peter Orton
Linnen-Draper,
at the Black-Moors-Head, the
Corner of Bride-Lane,
in Fleet-Street,
L O N D O N.
Sells all Sorts of Linnen-Drapery
Goods, Wholesale & Retail at the
Lowest Prices.



E. Jefferys.
LINNEN DRAPER

*At the Dolphin,
over against Middle Row, Holborn,*

L O N D O N.

*Sells all sorts of Linnen Drapery
at Reasonable Rates.*



Edw. Nourse. Mercer
 at y^e Turks-Head, near Bow-Church, Cheap-side,
 LONDON.

Sells all Sorts of Genoa, Dutch, & English Velvets, Paduasoyes of all Colours, Tabbys water'd or unwater'd, Rich Brocades, Damasks, & all Sorts of flower'd Silks, Rich Florence & English Satins, Figur'd & Stript Lutestrings, Ducares, Mantuas, Sarsonets, & Persians. Likewise all Sorts of half Silks, as English, & Turkey Burdets, Cherry-derrys figur'd & Stript Dongars. Also all Sorts of Black Silks for Hoods, & Scarves, Worsted Damasks, Plodds, Superfine broad Camblets, Calimancoes, Camblitres, Black Russells, fine Callimancoes for Petticoats and Yard wide — Sammys or Stuffs. Likewise, Short Cloaks, Mantrels, Mantelets, & Velvet Hoods, ready made, with all other Sorts of Mercery Goods, Wholesale & Retail at y^e lowest Prices



Cranston
 Mercer from Round Court
 At the three Nuns & Wheat Sheaf in Great Bridge Street
WESTMINSTER
 Sells Variety of Silks and Stuffs
 VIZ:

<i>Sattins.</i>	<i>Persians.</i>	<i>Flouerd. Mecklingbourgs.</i>
<i>Tabbies.</i>	<i>Fig.^d & Plain Modes.</i>	<i>Masque^{and}. Venetians. & plain D^o</i>
<i>Armozcons.</i>	<i>Thread Sattins.</i>	<i>Silk Camblets.</i>
* <i>Ducapes.</i>	* <i>Poplins.</i>	* <i>Dorsetteens</i>
<i>Serge du Soys</i>	<i>Broglios.</i>	<i>Furni.^m & other Stuff Damasks.</i>
<i>Mantuas.</i>	<i>Missinets.</i>	<i>Camblets. Russells. &</i>
<i>Sarcenets.</i>	<i>..... Lustrings.</i>	<i>Callimancoes.</i>

Fig^d & Plain Yard wide Stuffs.

Norwich Crapes of the most Fashionth Mixtures
 Bombazeens & other Goods for Mourning Lastings & double Callimancoes for Shoemakers
Cardinals. Cloaks. Hats. Bonnets. and Quilted Coats. Hannels & Bays
 At the very lowest Rates.



Adams's,
Ware House,
at the Seven Stars in Norris Street
Near St. James's Hay Market,
L O N D O N.

Sells Variety of Silk, with all Sorts of Irish Stuffs,
Poplins, Norwich Crapes, Bombazines, Damasks, Plaids,
Misqueradoes & Plain Camblets, Callimanco's, Russells, figured
Stuffs, Durants, Brunello's, Tarniers, with Riding Habits, Josephs,
Morning Gowns, Velvet & Silk Caps, & Hats, Velvet Silk & Cloth Cloaks,
& Capuchins, with Quilted Coats, in Satin, Saxend, Russell Callimanco,
Brunello & Stuffs, French & English Hoops, at Reasonable Rates.



W^m Ryder & Edw^d Nicklin
MERCERS,

at the Indian Queen by the Cloisters, West Smithfield,
LONDON.

*Sell all Sorts of Rich Damasks, Broaded Silks, Paduasoyes,
 Tabbys, Sattins, Ducapes, Mantuas, Shagreens, Sergedu-
 soys, Stript & Sprig'd Lutestrings, Dutch, Genoa & English
 Velvets, Black Silks, Bombazeens, Norwich Crapes, Poplins,
 Silk & Worsted Flads & Damasks, Broad & Narrow Camblets
 Calamancoes, Super-fine Russels, with great Choice of
 Stuffs of every Sort; Hair Brunelloes & Princes Stuffs
 for Clergymen and Gentlemen of the Law*

FINE CLOTHS AND DUFFINS,

<i>Variety of Mantelets & Hoods,</i>	<i>Ladys Riding Habits &c.</i>
<i>Short Clokes & Long Scarves,</i>	<i>Mens Gowns & Banyans,</i>
<i>Quilled & Hoop Petticoats,</i>	<i>Widows Weeds.</i>

N.B. E. Nicklin, Remov'd from the Indian-King, Holborn.



Whitehead Rumball
(from M.^r Boyds)

MERCER

at the Golden Anchor
near the New Church in
the Strand
LONDON.



Edward Argles

(From Goff & Kendall in the Borough)
 at y^e Indian King *(late M. Nicklins)* near Warwick Court Holborn,

London

Sells Variety of MERCERY GOODS. Viz^t:

*Paduasoy, Damasks, Tabbys, Sattins, Ducaques, Armozeens,
 Dutch & Italian Mantuas, Stript Lutestrings, Genoa & Dutch
 Velvets, Shaggreens, Sergedusoy, Poplins, Irish Stuffs, Allo-
 peens, Rigurd Brotios, Inde Lutestrings, Burdettos, Norwich
 Crapes, Bombazeens, Black Silks, Hair Bines, Silks & Worsted
 Camblets, Worsted Damasks, Camblettees, Callimancoes,
 Plads and Stuffs of all Sorts.*

Also Variety of Ready-made things. Viz^t:

*Short Cloaks, Gentlemens Morning Gowns,
 Velvet Hoods, Mantelets, Ladies Riding Habits.*

Quilted Coats and Hoops.



GABRIEL DOVCE at y Lamb &
Black Spread Eagle next door to the—
Golden Goate in New Round Court
in y Strand. Selleth all sorts of—
Silks Stuffs Norwich Crape Cam-
letts & all sorts of Black Silks for
Hoods & Scarves at Reasonable Rates



Garnham Edwards
At the Old Indian Queen

Facing Hatton-Garden, Holborn.


Sells all sorts of Stuffs hats, Silks, Nor-
wich Gapes Bombazeens, Irish Stuffs,
and Ducapes, Allopeens, Black Silks, Per-
fians Brolios, Worsted Damasks, Camblets,
Callamancoes, Shaggreens, Poplins, Quilted Coats, Ready made
Flanels, Bays, Plads, and Short Cloaks.


Martha Wheatland
and Sister
MILLENERS, & HABERDASHERS
At Queen Charlott's Head
Near Wood Street, Cheapside.
London.
Sell all sorts of Haberdashery & Fancy
Millenery Goods at the Lowest Price.
NB. Great Variety of Italian Flowers
And Egrets.
With Necklaces, and Earrings
in the most Elegant Taste.
W. Torrington & Sons *Printed by Royal Exchange*





WILLIAM-WOODWARD
 NIGHTMAN,
 CARMAN & CHIMNEY-SWEEPER
 N^o 1, Mary-Le-Bone Passage.
 Wells Street, Oxford Market, LONDON.
*Keeps Carts & Horses to Empty, Privies, Drains, & Slopools,
 at the Shortest Notice & on the most Reasonable Terms.*
 NB: RUBBISH CARTED.





John Hunt, (*Successor*
to the Late M.^r In^d Brook)
Nightman & Rubbish Carter,
near the Waggon and Horses in
Gofwell-Street, near Mount-Mill,
L O N D O N.

At James Wheeler's Paper-Hanging Warehouse,
Opposite the Church in Little Britain, LONDON.

The Manufacturer is sold all sorts of Embroidered Chintz, & Cotton Papers for
Drawing, with great variety of Paper. Notice, without ornaments for Cuckoos.
Halls, & their Cases. See 2. N.B. All kind of Furniture are exactly
Matched and completely put up.





John Flude
PAWNBROKER and SILVERSMITH
N. 2 Grace Church Street
London.

*Lends Money on Plate, Watches, Jewells, Wearing Apparel,
 Household Goods, & Stock in Trade.*

NB
*Goods Sent from any Part of y^e Country directed as above,
 shall be duly attended too & the utmost Value lent thereon.*

Now the gentle Gales

Fanning their Odoriferous Wings, Disperse

Native Perfumes & whisper whence they stole
Those balmy spoils.



*In Adoration to the God of Day —
Rich Sweet Perfumes the Eastern Powers Pay —
And Christian Churches where the Sweets are sent.*

*Richard Warren, PERFUMER,
at the Golden Store in Mary le Bonne Street Golden Square, & adjoining Wood Street, Cheap-side,
London.*

Imports, Makes & Sells.

all sorts of the Richest Perfumery Goods in all its branches & greatest perfection, Wholesale, Retail & for Export.


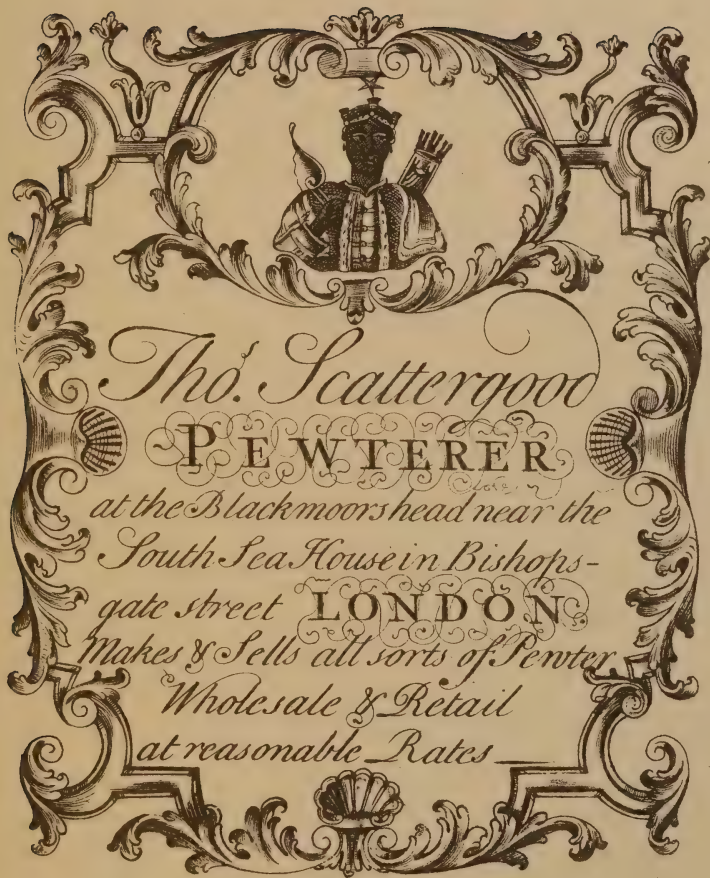
William Johnson
Peruke Maker
in Castle Alley the Corner of the West
Passage of the Royal Exchange
London
Makes all Sorts of Perukes and
Ladys Tates in the neatest
manner and at the most
Reasonable Rates.

W. Grayson *Gutter Lane*

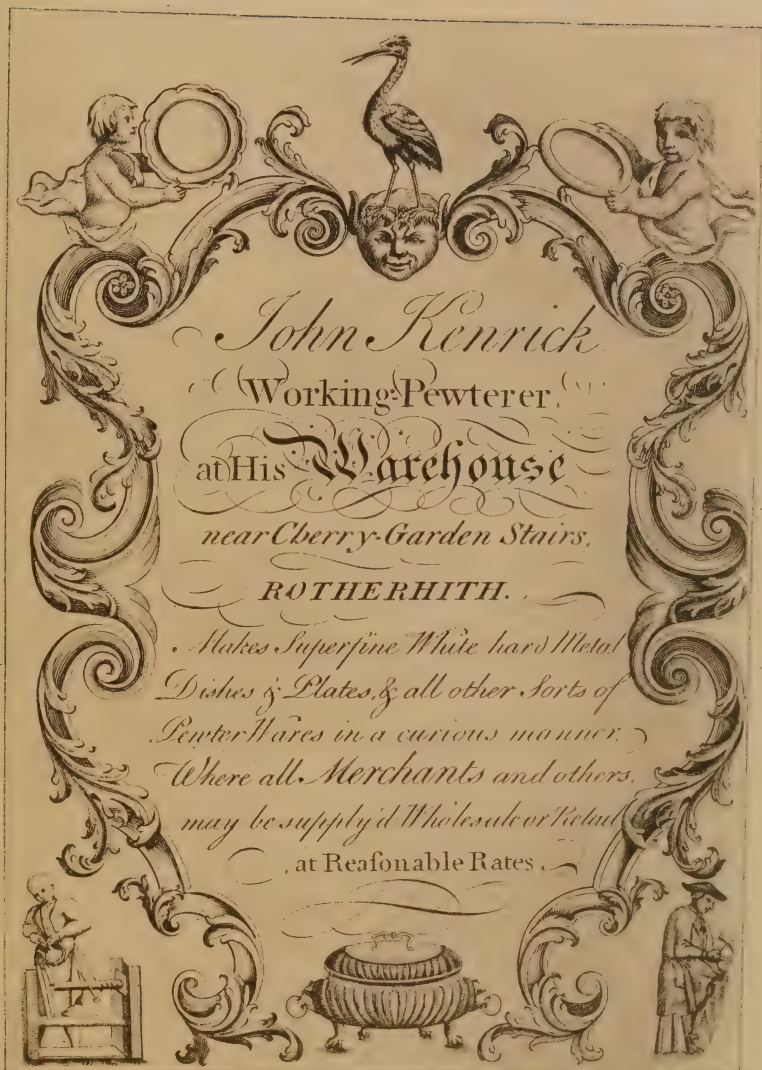


Thomas Gibbons,
Peruke Maker,
at the Blew & White Perukes,
in Rosemary Lane,
LONDON.

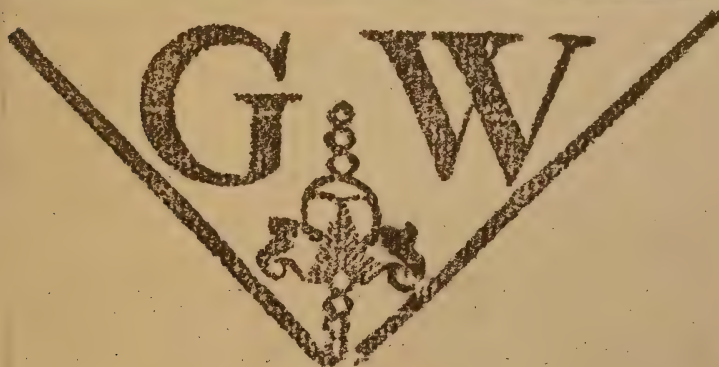
Makes and Sells all sorts of Perukes—
Wholesale & Retail, at Reasonable Rates.
As the best of left Off Wiggs, Sold Wholesale & Retail



Thos. Scattergood
P E W T E R E R
at the Blackmoors head near the
South Sea House in Bishops-
gate street **L O N D O N**
Makes & Sells all sorts of Pewter
Wholesale & Retail
at reasonable Rates



John Kenrick
 (Working Pewterer)
 at His *Warehouse*
near Cherry-Garden Stairs.
ROTHERHITH.
Makes Superfine White hard Metal
Dishes & Plates, & all other Sorts of
Pewter Wares in a curious manner.
Where all Merchants and others,
may be supply'd Wholesale or Retail
at Reasonable Rates.





Dorothy Mercier
Printseller and Stationer,
at the Golden Ball,
in Wind-mill Street, facing Silver Street, Golden Square,
London.

Sells all Sorts of Italian, French, and Flemish Prints.

Buys & Sells all manner of Old Prints.

Likewise, Frames Prints, in the Neatest & Gentlest Taste.

Where may be had all Sorts of Papers for Drawings, &c.

The best Black Lead Pencils, Black, Red & White Chalk.

Variety of Water Colours, and Camels Hair Pencils.

The best Dutch Sealing Wax.

Sells Flower Pieces, in Water Colours, Painted by her self from the Life.

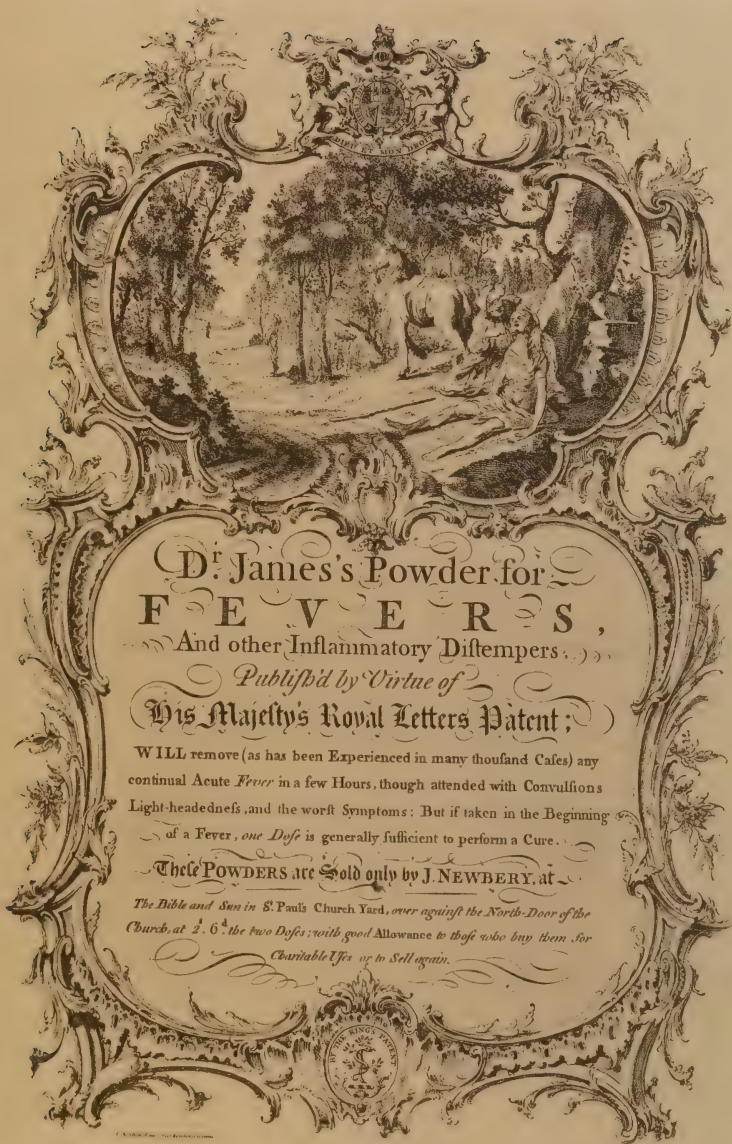
And Fanns for Ladies, in a New & Elegant Manner.

Also all Sorts of Shop Books, Finest Writing Paper, Both Gilt & plain, in all sizes.

English, Dutch, & French Drawing Paper, Abortive Nallum for Drawing,

Writing Vellum, the Silk Paper for Drawings, with Different Sizes of,

Message Paper, & Messag Cards, Fine Black, Brown, & Blue, India Ink.



Dr. James's Powder for
F E V E R S ,
 And other Inflammatory Distempers ;
Published by Virtue of
 His Majesty's Royal Letters Patent ;

WILL remove (as has been Experienced in many thousand Cases) any
 continual Acute *Fever* in a few Hours, though attended with Convulsions
 Light-headedness, and the worst Symptoms : But if taken in the Beginning
 of a *Fever*, *one Dose* is generally sufficient to perform a Cure.

These POWDERS are Sold only by J. NEWBERY, at
The Bible and Sun in S. Pauls Church Yard, over against the North-Door of the
Church, at 2. 6^d. the two Dyets ; with good Allowance to those who buy them for
Charitable Uses or to Sell again.

Henry Patten
RAZOR-MAKER,
 at the Saw and Crown,
 in Middle Row Holborn,
 LONDON.


*Makes all sorts of the Best & Newest
 Fashion Razors, Scissors, Lancets, Penknives,
 Pocket Knives, Table Knives & Forks. Also
 Mounts the Best Blades, in Silver, Ivory, or
 Agate Haste, &c. Likewise the Best Fleames, and
 Horse Scissors, and all manner of Cutlery Ware
 Made in the Best Manner,
 at Reasonable Rates.*

N.B. The above Instruments Carefully Ground & Set

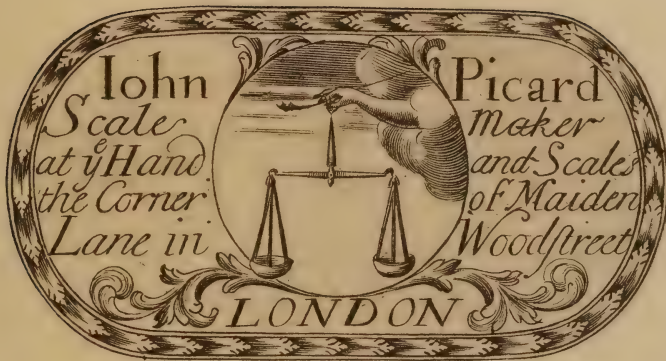
Silver Spurs, Buckles, Buttons, &c.

E. Warner Sculp.

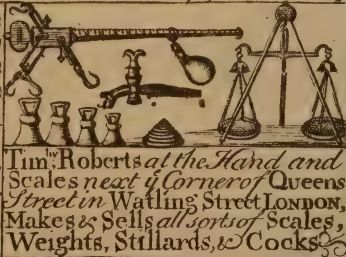


James Bernardeau
 Razor Maker, at the Pistol & L in
 Russell Court, in Drury Lane. 
 Make & Sell Razors, Sizors, Penknives,
 Lancetts, and all other Instruments.
 Also Silver, Chinez, Ivory, Ebony, Handled Knives & Forks &c.

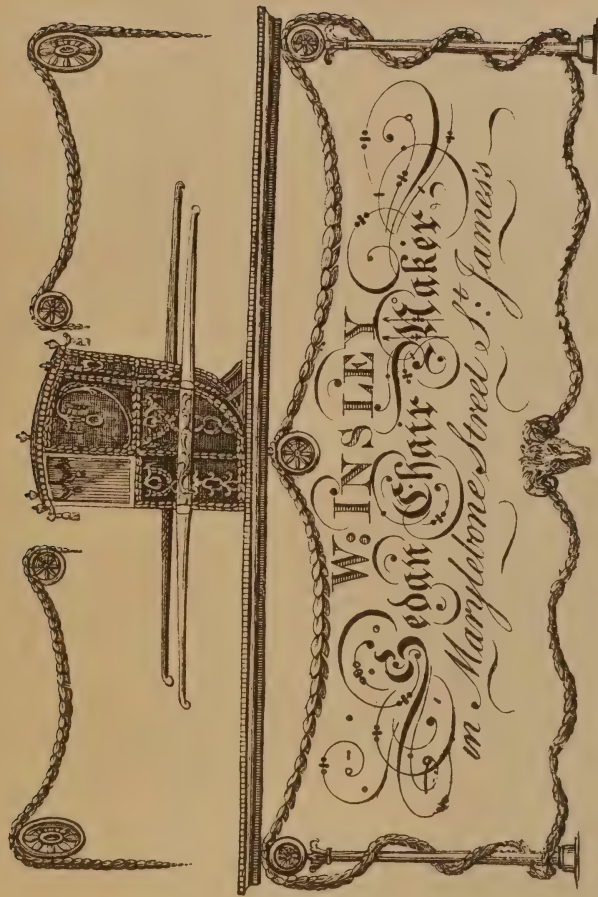
JAQUES BERNARDEAU,
 Coutelice a Lenscigne du Pistolet & L dans Rus
 sell Court, dans Drury Lane.
 Fait et Vend Razoir, Ciseaux, Canifes,
 Lancetts et tout autre Instruments.
 Vieux Razoir et Lancetts Emoulu et passe avec Soins.





The Standard wth of y^e Following Coins

		dwt	gr
Alacobus		6	6
Alacobus		3	3
Carolus		5	18
Carolus		2	21
Guinea		5	9
Guinea		2	16 1/2
Moider	Tim: Roberts at the Hand and Scales next y ^e Corner of Queens Street in Watling Street LONDON, Makes & Sells all sorts of Scales, Weights, Stillards, & Cocks	6	22 1/2
Moider		3	11
Pistol		4	8
Pistol		2	4

Note, that Each Grain in Gold, is 1/24 at 20 Oun



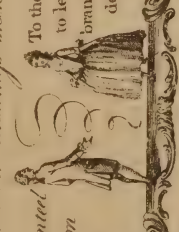

TERMS of *MRS.* MASQUERIE,
 Boarding School,
 Upper End of Church Lane,
 KENSINGTON.

Board including French, English, Writing, Arithmetic, Geography, Needle-
 work, & Dancing, for Twenty Guineas a Year, and One Guinea Entrance.
 Parents or Guardians.

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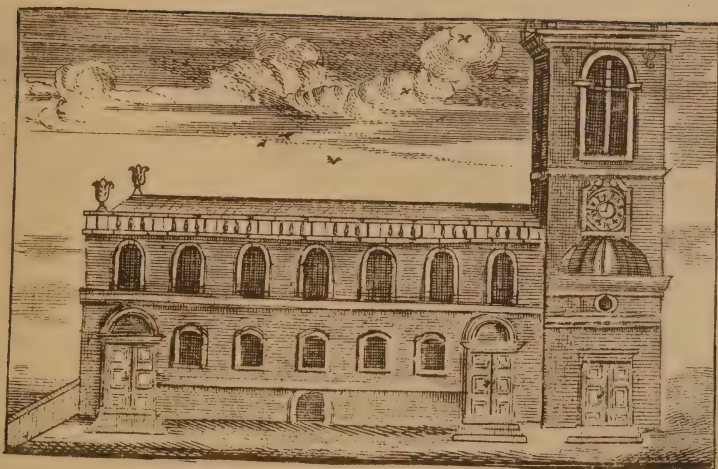
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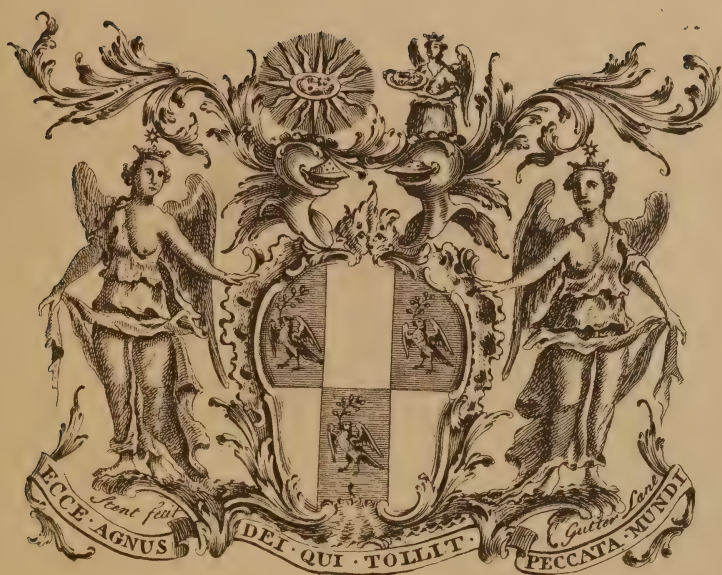
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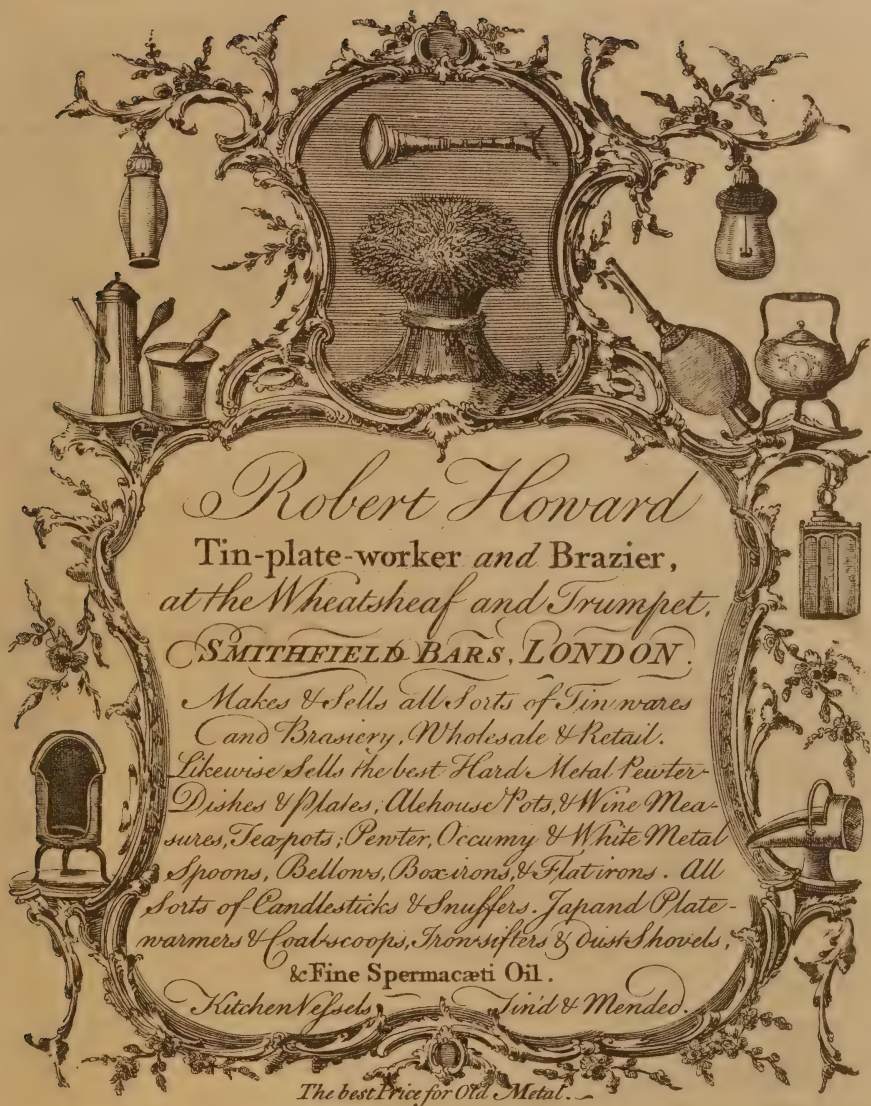


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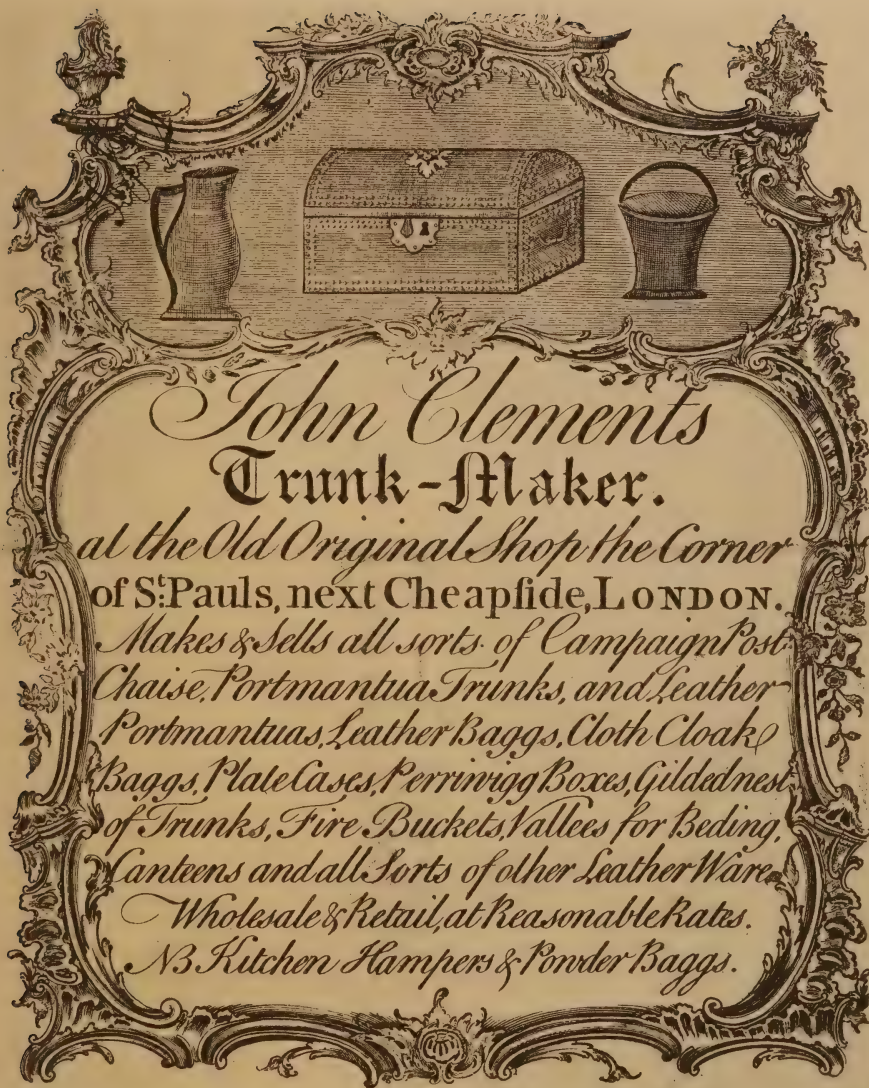
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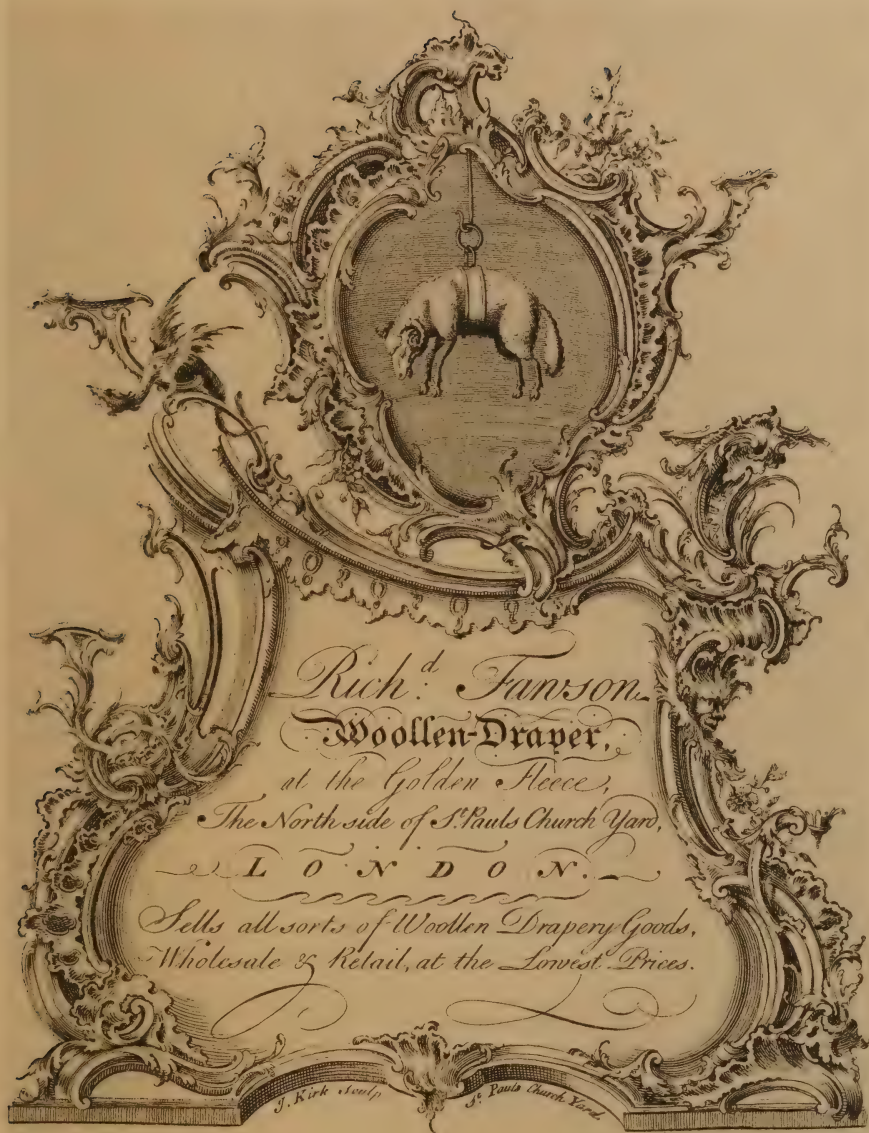
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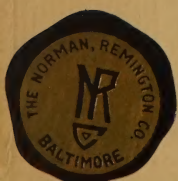
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